METALSMITH

JEWELRY ▪ DESIGN ▪ METAL ARTS

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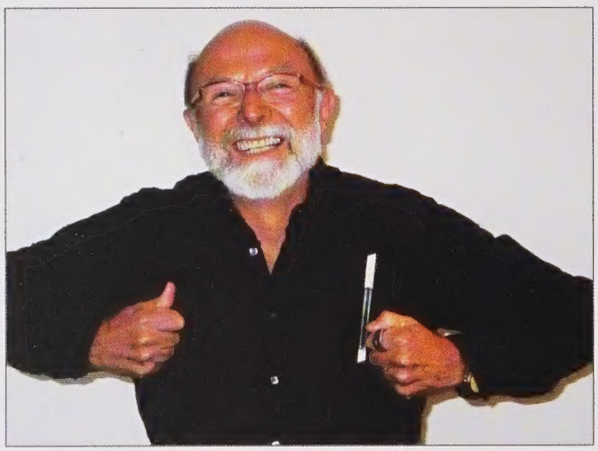
Curated Exhibition in Print
"Equilibrium"

From A to Zobel: 40 Years
Michael Zobel Retrospective



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METALSMITH

EXHIBITION IN PRINT 2008

EQUILIBRIUM

GUEST CURATORS: KATE BONANSINGA AND RACHELLE THIEWES

EQUILIBRIUM: BODY AS SITE Kate Bonansinga

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cover:
COURTNEY STARRETT
Body Bubble One, 2005
silicone rubber
48 x 48 x 48" (variable)
Photo: John Miller

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FROM THE EDITOR

SUZANNE RAMLJAK

Although we may not be conscious of it, each time we put on a piece of jewelry we alter our perceptual makeup. The object's physical properties (weight, texture, pliability), along with any intangible properties like magnetism, subtly compel us to adjust our sensory stance. As such, jewelry is a silent but potent agent; it produces altered states.

The potential of bodily ornament to realign perception is highlighted in this curated *Exhibition in Print* on "Equilibrium." Guest curators Kate Bonansinga and Rachelle Thiewes explore work that engages the body as site, and alters experience by affecting one or more of the senses. The featured work ranges from prosthetic devices to performance pieces. When worn, these works in turn empower, hinder, protect, enhance, and destabilize the wearer. Appropriately, the majority of photographs depict pieces upon a human form, underlining their dynamic impact on the body.

The artistic explorations here are in line with the writings of cultural theorist Marshall McLuhan, who examined the effects of various media on the human sensorium; thus the title of his famed book *The Medium is the Massage*. McLuhan saw each new technology as an extension of a human faculty, with its own distinct effect on our sense ratio. He further held that different sensory hierarchies result in different forms of awareness.

The premise that new sense alignments can change our perception drives the burgeoning discipline of sensory anthropology. Research in this field underlines the cultural relativity of sense experience and how alterations in sensual equilibrium can transform our understanding of the world. In short, sense *determines* sensibility.

By knowingly manipulating our sensory apparatus, the artists represented in this *Exhibition in Print* contribute to the sensational, albeit unstable, experience of being alive.... ⌛

METALSMITH

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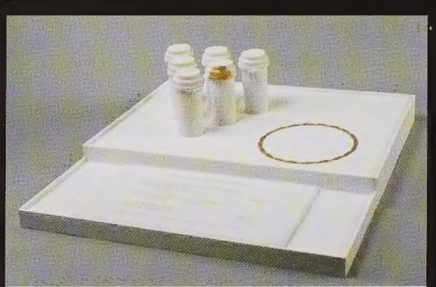
solo show
aug. 28 - sept 22



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EQUILIBRIUM
BODY AS SITE

Kate Bonansinga

When it comes to the popular understanding of the senses, not much has changed since Aristotle, who was the first to contend that there were five. The soul is a set of capacities, he postulated, and these capacities are impacted by the senses, which, in turn, determine perception.[1] But as clear as Aristotle was about the senses, he was unclear about their connection to the mind.

So were early Christian thinkers. The apostle Paul, for example, insisted in Romans 8 that the Christian should "mortify" the senses as he also instructed them to mortify the body.[2] Augustine, the fourth-century saint, on the other hand, described the senses as one important way to experience the glory of God. In the thirteenth century, Saint Thomas Aquinas presented a systematic analysis of the senses that followed Plato and Aristotle by privileging sight over the other four, and the intellect over them all. The seventeenth-century philosopher René Descartes suggested that the body works like a machine controlled by the mind. He defined himself as "a thing that thinks" with "no hands, eyes, flesh, blood or senses." Descartes's extreme dualism was refuted by the twentieth-century French Structuralists, who argued on behalf of a close mind-body connection, while also emphasizing language as context and creator of meaning.[3] Ferdinand de Saussure, for example, a linguist and founder of Structuralism, defined a word as the union of a *signifiant* and *signifié*, or a "name" and a "sense."[4] In English, "common sense," associated with the brain and thought, is both homonym and antonym to "senses," associated with feelings and bodily responses.

There were other philosophers in between Aristotle and Saussure—Hobbes, Locke, Hume, Hegel, Marx among them—who grappled with the complexity of the senses and their impact on the intellect and our understanding of the world. By the mid to late twentieth century, neuroscientists, cognitive psychologists, and philosophers undertook illuminating research on perception and the senses, some determining that there are not five senses but as many as seventeen.[5]

The fact is that the subject of the senses is large, complex, and contentious. For the purposes of clarity, and in line with Aristotle, this discussion will be divided according to the five senses that we learn about as children. Sight, hearing, touch, smell, and taste perform the difficult job of breaking down the continuum of reality into tiny, discrete pieces that can be analyzed by the sensory system's receptors, and then reassembled by the brain into a form that it can comprehend. These receptors are the first in a chain of events that provide the human body with balance and movement. They maintain our equilibrium.[6]

In fact, the so-called "sixth sense," a capacity to perceive or predict something that others cannot, is a generally recognized phenomenon. Extrasensory perception (ESP) could be explained as the result of still undiscovered sensory systems.[7] But most Western scientists consider our sixth sense to be proprioception, which is the unconscious sensory flow to muscles, tendons, and joints that continually monitors their position, tone, and motion. It allows us to experience our bodies in space; it orients us.[8] The works of art presented in this year's exhibition interfere with the functioning of one or more of the wearer's five senses, and consequently disrupt the sixth. They emphasize the dependence of one sense on another: when the eyes are closed, for example, the taste buds may become more sensitive. The senses control the wearer's understanding of the external world, and the observer's understanding of the wearer.

STEPHANIE HOCKER
Unveiling (graphic rendering), 2006
duraform

SIGHT

It goes without saying that visual art does not function without being *seen*. But instead of considering only what the viewer experiences through sight, artists Stephanie Hocker, Yevgeniya Kaganovich, Marjorie Schick, and Arielle de Pinto focus on disabling the vision of the wearer. Not only do these works affect her vision, they may also impact how others perceive her and impair her ability to gauge those perceptions.

Stephanie Hocker employs CAD to create a series of masks based on emotions such as fear, hate, and depression. Each mask covers the eyes so that it obscures sight but also offers a veil of protection. But the defensive shell can never compensate for the vulnerability imposed by blindness. The wearer becomes an ostrich with her head in the sand. The same is true of Yevgeniya Kaganovich's *Red Eye Piece 2* and her *White Eye Extensions*, which look like strange and pristine domestic cleaning tools.

By covering the eyes, Hocker comments on the importance of sight. This is in line with Diane Ackerman's contention in *A Natural History of the Senses*: "It may be that abstract thinking evolved through our eyes' elaborate struggle to make sense of what they saw."[9] The mind most often uses the eyes as its starting point. Hocker's *Fear 10 – Victim* is bright yellow, covered with spikes, and suggests a futuristic aesthetic. It partially debilitates the body, while at the same time making it appear more intimidating. Like armor, which restricts the warrior's movement, vision, and sense of touch, but also creates a protective skin and implies invincibility, the actual and the perceived are in certain respects diametric.

above
YEVGENIYA KAGANOVICH
Red Eye Piece 2, 2001
latex, food coloring
2 x 8 x 3"
Photo: Yevgeniya Kaganovich

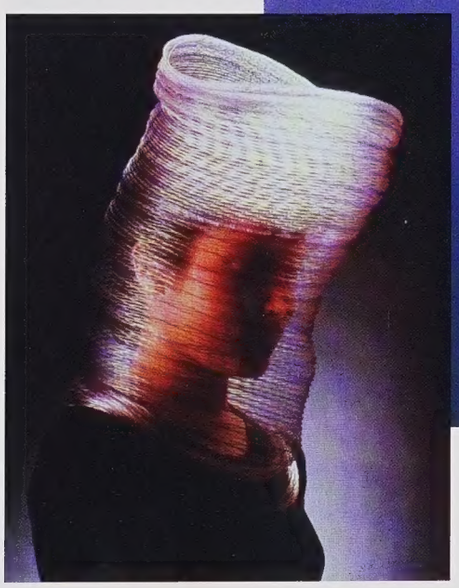
opposite
STEPHANIE HOCKER
Fear 10 – Victim, 2005
plaster 3D print, cyanoacrylate
6 1/2 x 7 3/4 x 4 1/4"
Photo: Gregory Benson

Unlike Hocker's other masks, *Unveiling* surrounds not just the face but the entire head, and looks as much like a blooming flower as it does head gear. It also permits the wearer to see. The artist describes the work as exhibiting " a period of transition...of opening up to the world, while still being a massive structure that envelops the entire head." She continues, "It is important that the wearer can see out of this piece, but not fully be seen."[10] The veil, in its various cultural manifestations, is usually a gender-specific garb and one that shows respect for a person or place.[11] Because eyes are the "windows to the soul," our emotions are less evident when they are concealed, and this opacity is empowering.

Likewise, the wearer of Claudia Crisan-Calabria's *Autumn in London* maintains her ability to see. Her face is visible, albeit obscured. The piece is netted and cinches at the neck, bringing to mind stuffed dolls, scarecrows, or bank robbers in ski masks. It operates more as a partial disguise than as a signal of respect. The same can be said of her dramatic copper wire *Fire Veil*.

Hocker and Crisan-Calabria are not the first art jewelers to explore the veil as a subject. Crisan-Calabria's veil is indebted to Caroline Broadhead's *Necklace-Veil* from 1982. Broadhead's nylon cylinder sits on the shoulders and can be stretched to extend far above the head. It shimmers with subtle color and has been likened to "cocoons and other more sinister web-spun bindings."[12] Broadhead, an important European artist grounded in jewelry making, early on expanded her oeuvre from bracelets and necklaces to sleeves, veils, and garments. One of Crisan-Calabria's recent works is a necklace made of sugar that disintegrates with time and use. Both Broadhead and Crisan-Calabria create works that are at their best when they form the cornerstones for performance or other time-based expressions.

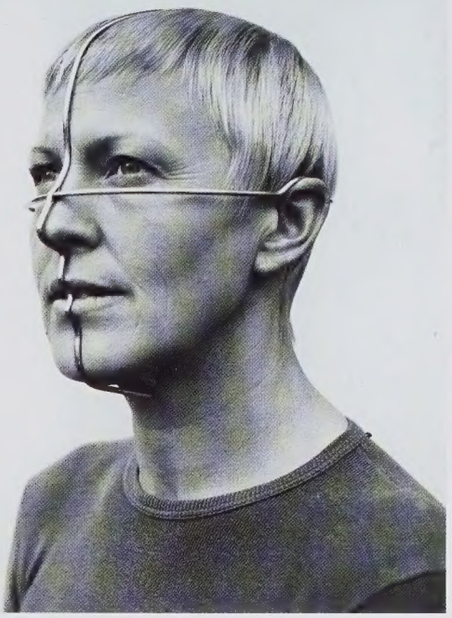
CLAUDIA CRISAN-CALABRIA
Fire Veil, 2006
copper wire, wax
27 x 15 x 14"
Photo: Sylvain Deleu



CAROLINE BROADHEAD
Necklace–Veil, 1982
nylon monofilament
dimensions variable
Photo: David Ward

CLAUDIA CRISAN-CALABRIA
Autumn in London, 2005
Crocheted invisible thread
11 x 9 x 7 1/2"
Photo: Claudia Crisan-Calabria

MARJORIE SCHICK
Chagall's Circles (necklace), 2006
painted canvas, wood, thread
41" diameter
Photo: Gary Pollmiller

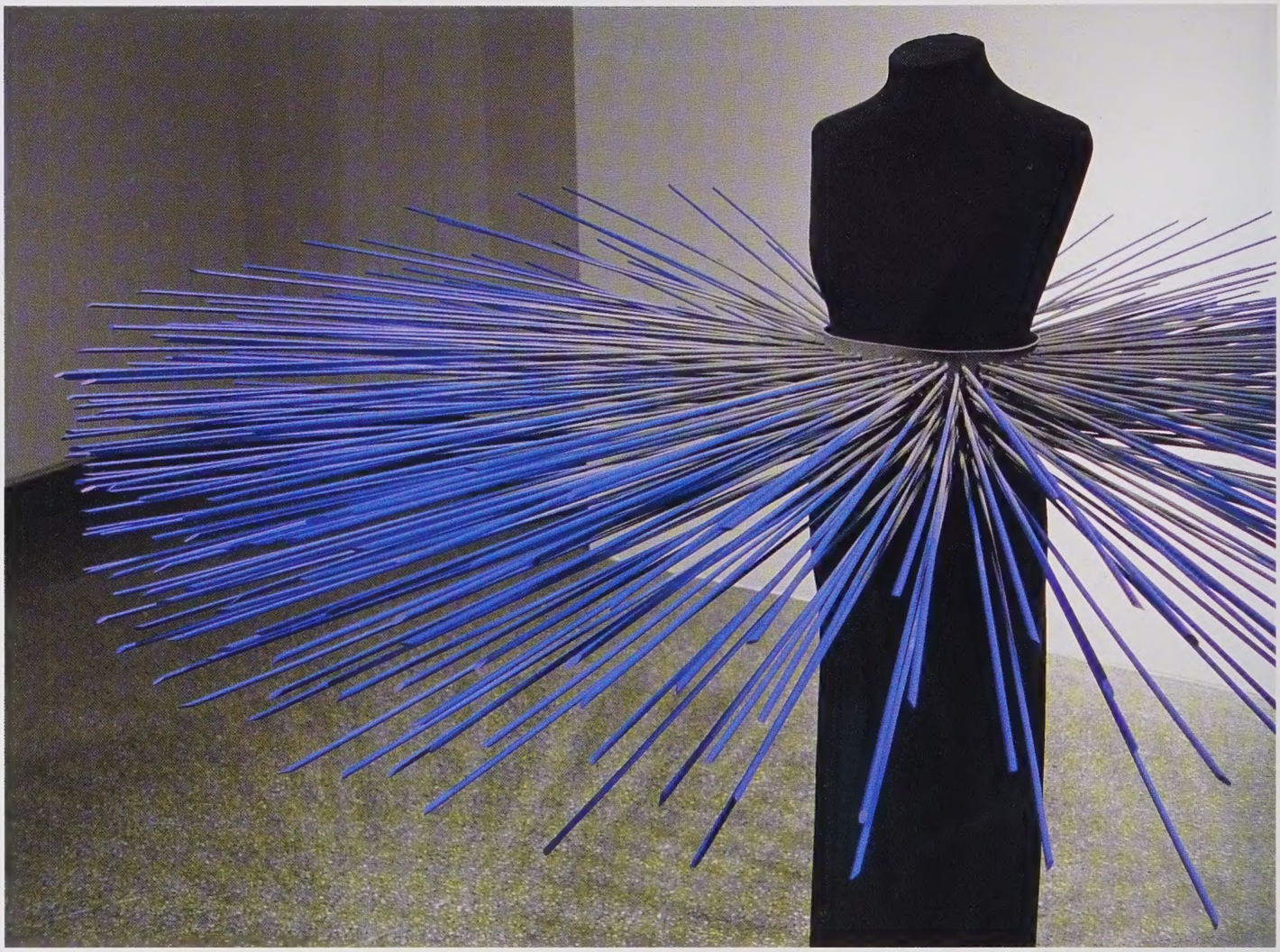


GIJS BAKER
Profile Ornament
(worn by Emmy van Leersum), 1974
stainless steel wire

In 1985 Broadhead curated the formative exhibition "New Tradition: The Evolution of Jewellery 1966–1985" at the British Crafts Centre in London; artist Marjorie Schick was the only American included in the show. Most of Schick's work is made from rigid materials and creates a self-contained and controlling environment around the wearer, as in her *Chagall's Circles* of 2006. At Kansas State University in 1975, Schick attended a lecture by Dutch artists Gijs Bakker and Emmy van Leersum,[13] both of whom were also highlighted in the "New Tradition" exhibition ten years later. Their sculpture encompasses parts of the body and undeniably influenced Schick's work, as well as that of many other artists in this exhibition. Hocker's masks, for example, are indebted to Gijs Bakker's *Profile Ornament*, 1974. His aesthetic and ideas endure.

Schick was also inspired by Oskar Schlemmer (1888–1943), a leading practitioner of the Bauhaus, a pioneer in the development of body art and the creator of costumes for the stage that both transformed their wearers and manipulated the surrounding space.[14] With their machine-like garb, the characters seemed to be preparing for a world dominated by the manufactured rather than the natural, where sensory capabilities would not be sufficient. Like Schlemmer, Schick explores the human limbs as manipulators of surrounding space, and dramatizes their movements with wearable sculpture.[15] Jesse Mathes does this, too, in *Farthingdale* and *Personal Space: Crinoline*.

K. GRILL (photographer)
Spiral Costume by Oscar Schlemmer,
from the "Triadic Ballet," ca. 1926-27
gelatin silver print
8 7/8 x 6 3/8"
The J. Paul Getty Museum, Los Angeles

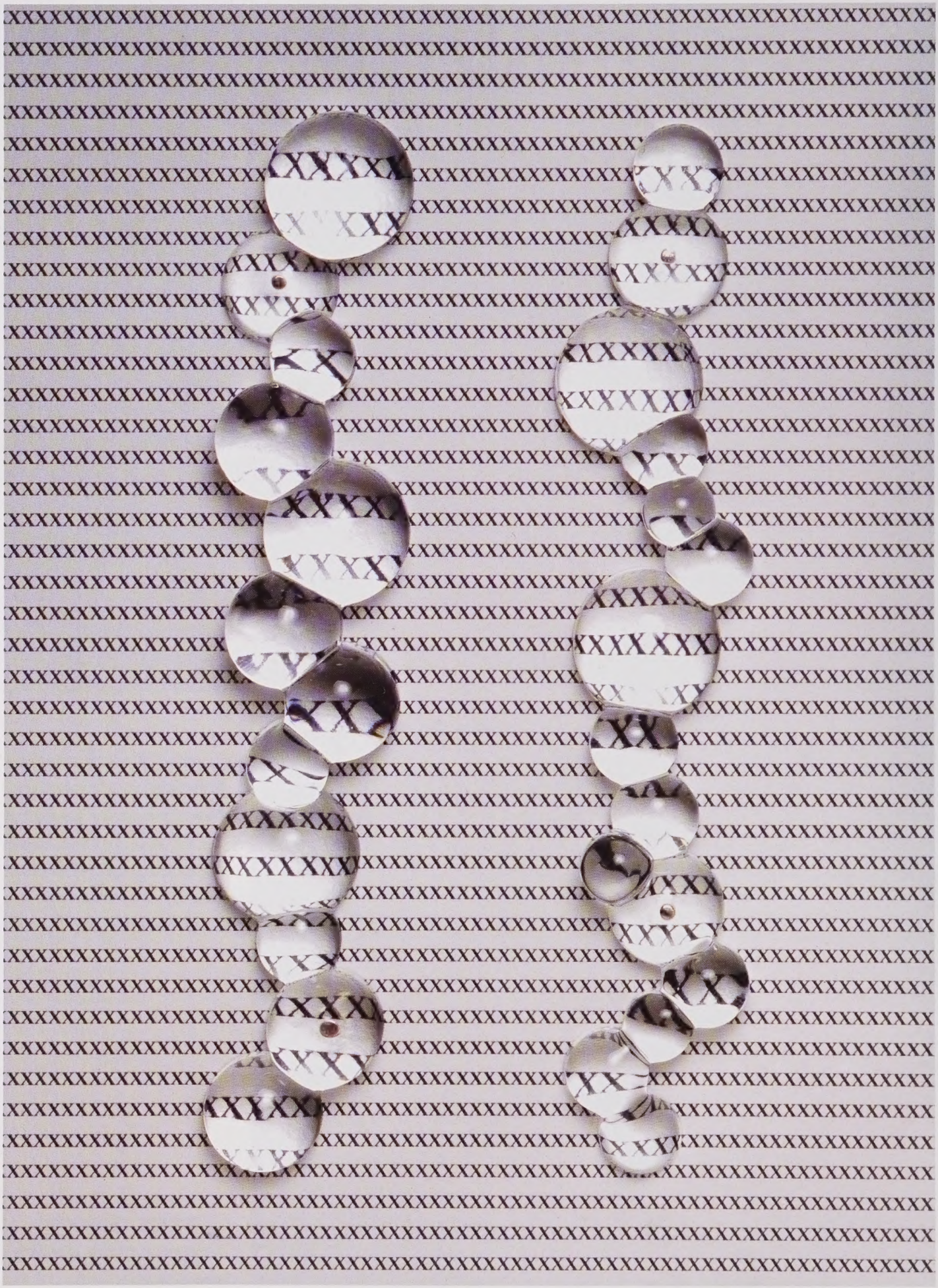


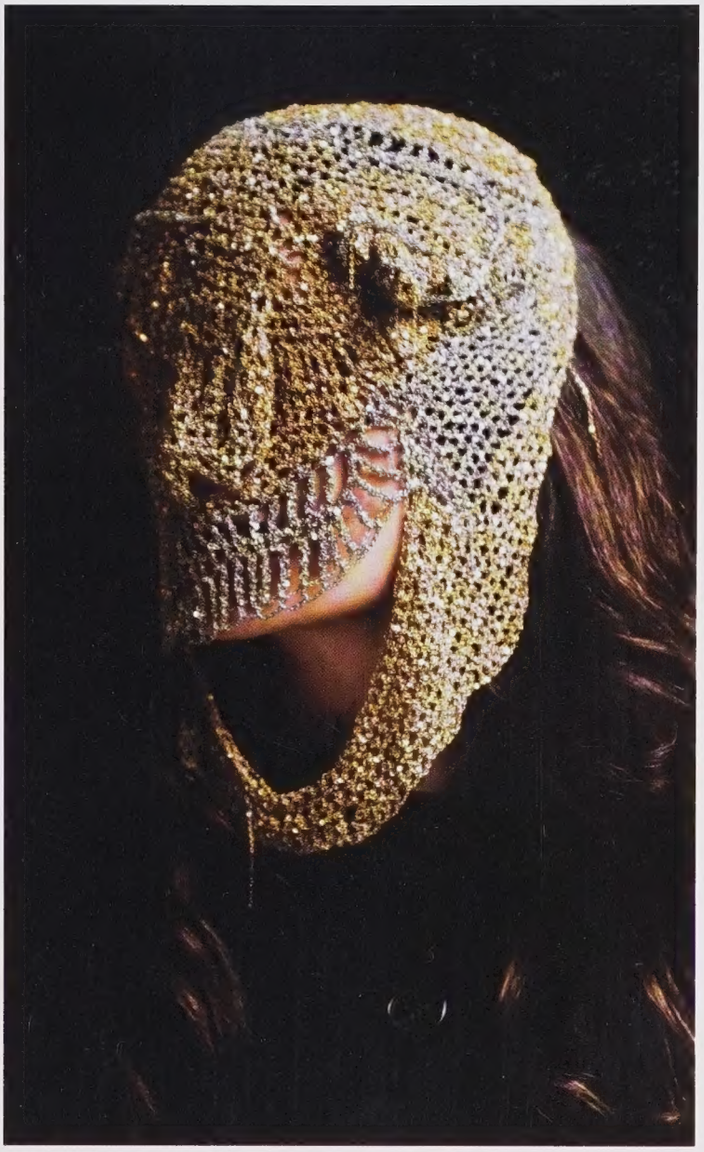
Works by Schlemmer, Schick, and Mathes expand the body so significantly that they change the surrounding spatial ambience. Because of this, architectural considerations become paramount and related theories become applicable. Architectural theorist Brian Massumi contends that all beings and things within a building create an "aggregate of relation." A building, he claims, is a "technology of movement" in part defined by the living, moving beings within it.[16] By extension, corporeal structures partly determine incorporeal ones, such as architecture. Taking this one step further, because the body functions through and because of the senses, the senses in part define the spaces in which they are located, a point of view that further expands their importance.

Schick has also created flexible pieces made of fiber that have been likened to veils,"[17] linking her to Hocker, Crisan-Calabria, and Broadhead. Schick's *For the Pageant* is the most burqa-like of all of the works in the exhibition, but is also akin to tribal clothing complete with mask.

JESSE MATHES
Farthingale, 2004
pewter, brass, wood, paint
30 x 84 x 84"
Photo: Arthur Hash

MARJORIE SCHICK
For the Pageant (mask and body sculpture), 1977
woven and painted string, rolled paper
mask 57 x 14 x 2"
Photo: Gary Pollmiller





Arielle de Pinto creates heavy, armor-like masks of chain mail that cover a portion of the head and the entire face: sight, smell, and hearing are all compromised. De Pinto identifies her masks as either male or female, lending an unusual gender identification to war garb. Like Hocker's *Unveiling*, they are threatening in part because they obscure the wearer's eyes while still permitting her to see.

In contrast, Donald Friedlich's *Magnifying Brooches* enhance vision. When worn on the chest, a viewer standing opposite can see the magnified garment beneath it more clearly than the wearer herself. Unlike Hocker, Schick, Crisan-Calabria, and de Pinto, who focus on the wearer's experience, Friedlich privileges the viewer. His brooches are to be observed and admired: the wearer is to the brooch what the wall is to a painted canvas. Friedlich's format is more traditional than the other artwork in this exhibition, and so is the relationship that it fosters between jewelry, wearer and observer. The wearer feels its weight; the viewer deciphers its form and function.

above, left and right
ARIELLE DE PINTO
Face Mask, Female, 2007
crocheted nickel chains

ARIELLE DE PINTO
Face Mask, Male, 2007
crocheted nickel chains

opposite
DONALD FRIEDLICH
Magnification Series Brooch, 2006
glass, 14k gold
2 1/2 x 2 1/2 x 5/8"
Photo: James Beards

HEARING

Aristotle placed vision at the top of his hierarchy of the senses, and hearing second. The eyes and the ears provide information that feeds the intellect. Smell, taste, and touch, on the other hand, feed our emotions, our passions, our pleasures. Consider, for example, reading a book versus tasting chocolate. In addition, the body's mechanisms for seeing and hearing are more complex than are those of the chemical senses of smell and taste.[18] In fact, one of the inner ear's most important roles is to maintain the body's balance and equilibrium.

The ear lobe is a traditional site for jewelry; however, several artists in this exhibition choose to address the entire ear. Erica Duffy's *Acceptably Fluent* is comprised of several grey foam astronaut-like helmets. From each extend two clear, industrial hoses, one from the ear and the other from the neck, near the larynx. The headgear seems soundproof; its only aural input is through the hoses. It is a closed and controlled system, its wearer physically connected to others by the hoses, but isolated by the helmet. The implication is that listening is only one tool for emotional and intellectual connection, but an important one; Helen Keller herself stated: "Deafness is a worse misfortune than blindness."[19]

April Wood's *Hearing Implements* are inserted into the ear, ostensibly to enhance its hearing capacity. Shaped like a flower, a metal "stem" ends in a blossom, a gatherer of sound. Would such amplified audio stimulation affect the inner ear, and consequently the body's equilibrium? Or perhaps the function is reversed, and the *Hearing Implements* become to the ear what a megaphone is to the mouth. How would the body change in function and appearance if the senses continuously provided information to the outer world, as they do the inner? Wood's use of animal gut, a material sourced from the inside of the body, validates the latter interpretation, and furthers Massumi's argument: the body determines the surrounding space by projecting its sensorial signals to the outside world.

above
APRIL WOOD
Hearing Implements, 2006
silver, bronze, nu-gold, paint
21 x 9 x 7" (installed)
Photo: Joseph Hyde

opposite
ERICA DUFFY
Acceptably Fluent, 2007
fabric, foam, PVC plastic, stainless steel, mixed media
dimensions variable
Photo: Erica Duffy

CLAUDIA CRISAN-CALABRIA
Autumn in Warsaw, 2004
crocheted invisible thread
2 x 1 1/2 x 1/2"
Photo: Claudia Crisan-Calabria

REKA LORINCZ
Ear Piece-Monolit Jewelry (detail), 2007
plastic
Photo: Arion Kudasz Gabor

Claudia Crisan-Calabria also addresses hearing. In *Autumn in Warsaw* she covers the ear with a delicate net, implying an inhibition of function. Reka Lorincz creates flat, acrylic circles that fit around and over the ear, complementing her balloon-like *Body Jewelry for Stage*. The results are theatrical and playful. The actress, like her predecessors on the Bauhaus stage, becomes someone other than who she is, both manipulating and responding to her buoyant costume.

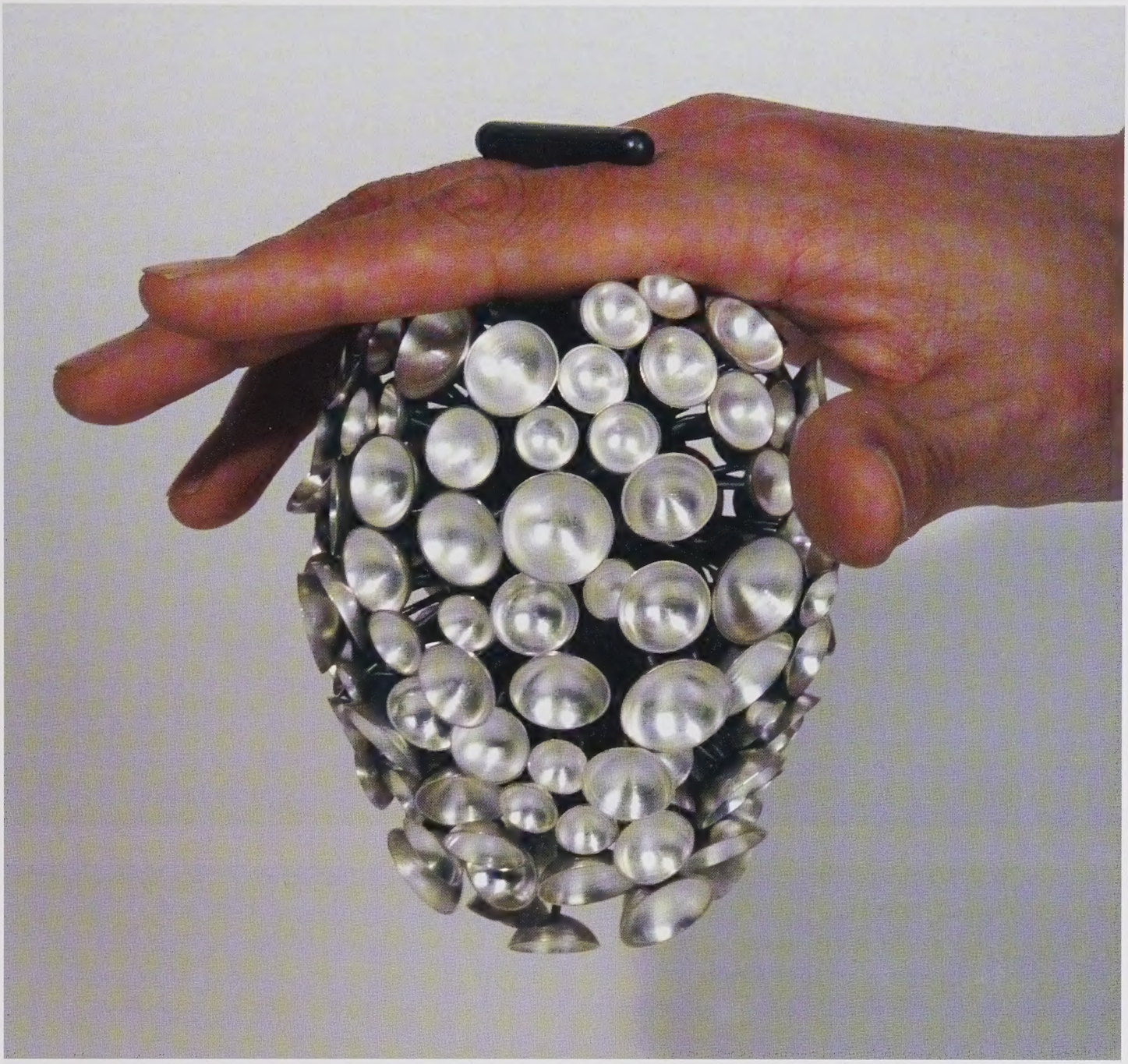
REKA LORINCZ
Body Jewelry for Stage, 2004 (2 views)
biodegradable plastic
Photo: Arion Kudasz Gabor

TOUCH

In contrast to the symbiotic relationship between Reka Lorincz's bubbles and their wearers, Courtney Starrett's *Body Bubble* dominates the host's body, encasing it in silicone rubber and forcing it to close in on itself like an embryo. Her *Bubbles Brooch* is akin to an invading organism or a group of barnacles attached to the skin. Starrett's works are, like many others in this exhibition, dramatic in effect, but are not meant for the traditional stage. Instead, they are rooted in the more recent genre of performance art, which dates back to Happenings of the 1950s and early 1960s as practiced by John Cage, Allan Kaprow, and Robert Rauschenberg. Happenings were as much social events as they were formal theatrical ones, and were described by Kaprow as, "crude, lyrical and very spontaneous."[20] The date and time of each Happening were planned, however, and the audience attended by invitation only, anticipating an artistic experience. Context was key.

above
COURTNEY STARRETT
Bubbles Brooch, 2005
silicone rubber
dimensions variable
Photo: Thad Allender

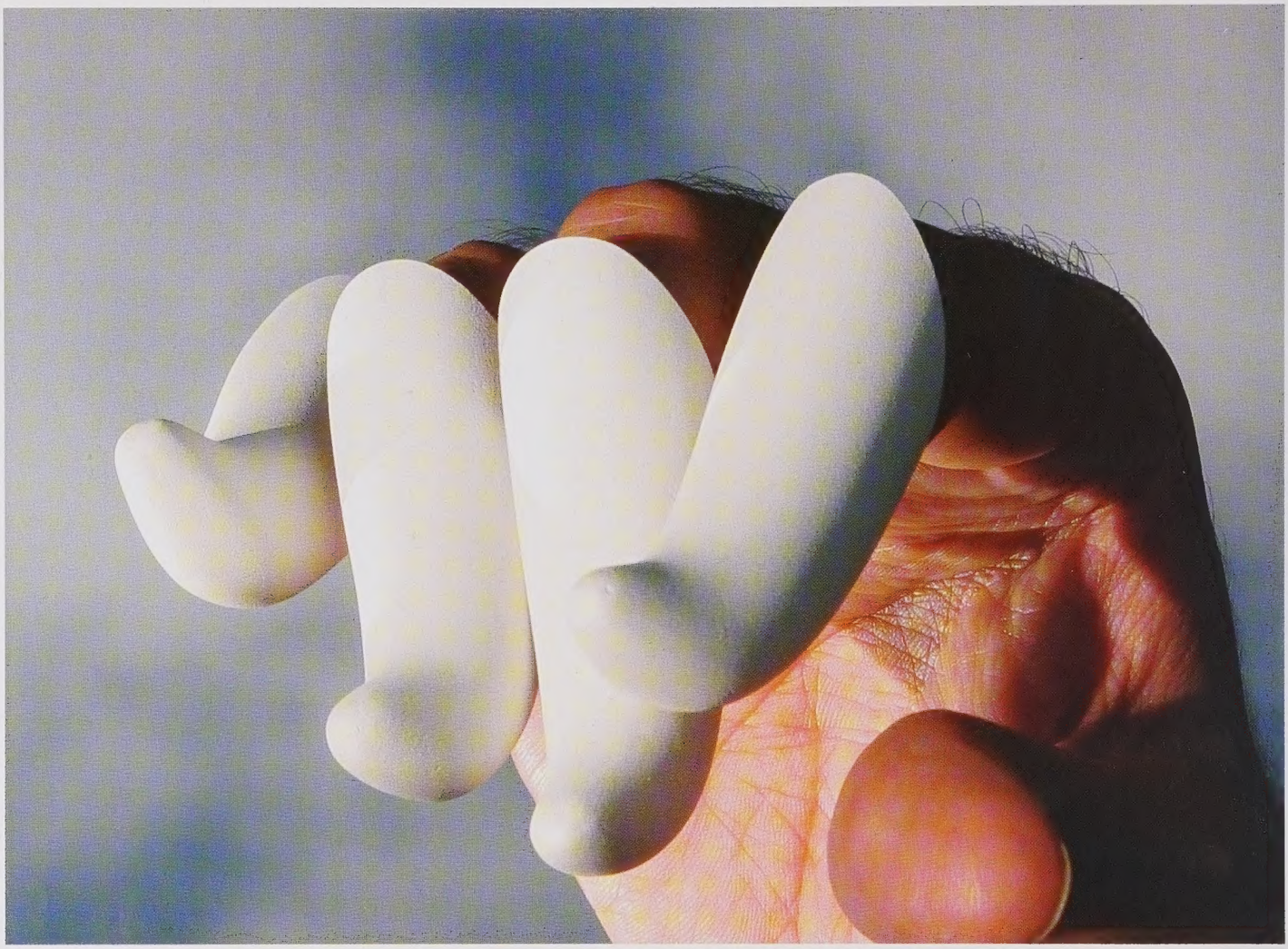
opposite
COURTNEY STARRETT
Body Bubble Three, 2005
silicone rubber
48 x 48 x 48" (variable)
Photo: John Miller



Like the Happenings' artists, Jesse Mathes, Jieun Park, and Jiyeon Hyun depend upon the drama of their work to elicit viewer response and participation. But the wearer of a Jieun Park ring is not part of a Happening; her beholder is unprepared for a theatrical encounter. How will the viewer shake the hand of someone wearing *Human + Ring 6*, hanging from the palm and fingers like a stalagmite? Or is it a hand grenade, powerful and destructive in its beauty? How will one respond to someone whose interaction with others is in part determined by her jewelry? In a possible nod to Otto Kunzli's *Ring for Two People* (1980), Park's *Human + Ring 9* is comprised of a gold-plated veil suspended from two rings, potentially connecting two wearers. It may also bind two fingers on the same hand, or a finger on each hand of a single wearer, creating, in effect, handcuffs.

above
JIEUN PARK
Human + Ring 6, 2006
sterling silver, copper,
stainless steel spring
4 3/8 x 3 1/8 x 2 1/2"

opposite
JIEUN PARK
Human + Ring 9, 2006
sterling silver, gold-plated
11 1/2 x 4 3/4 x 3/8"

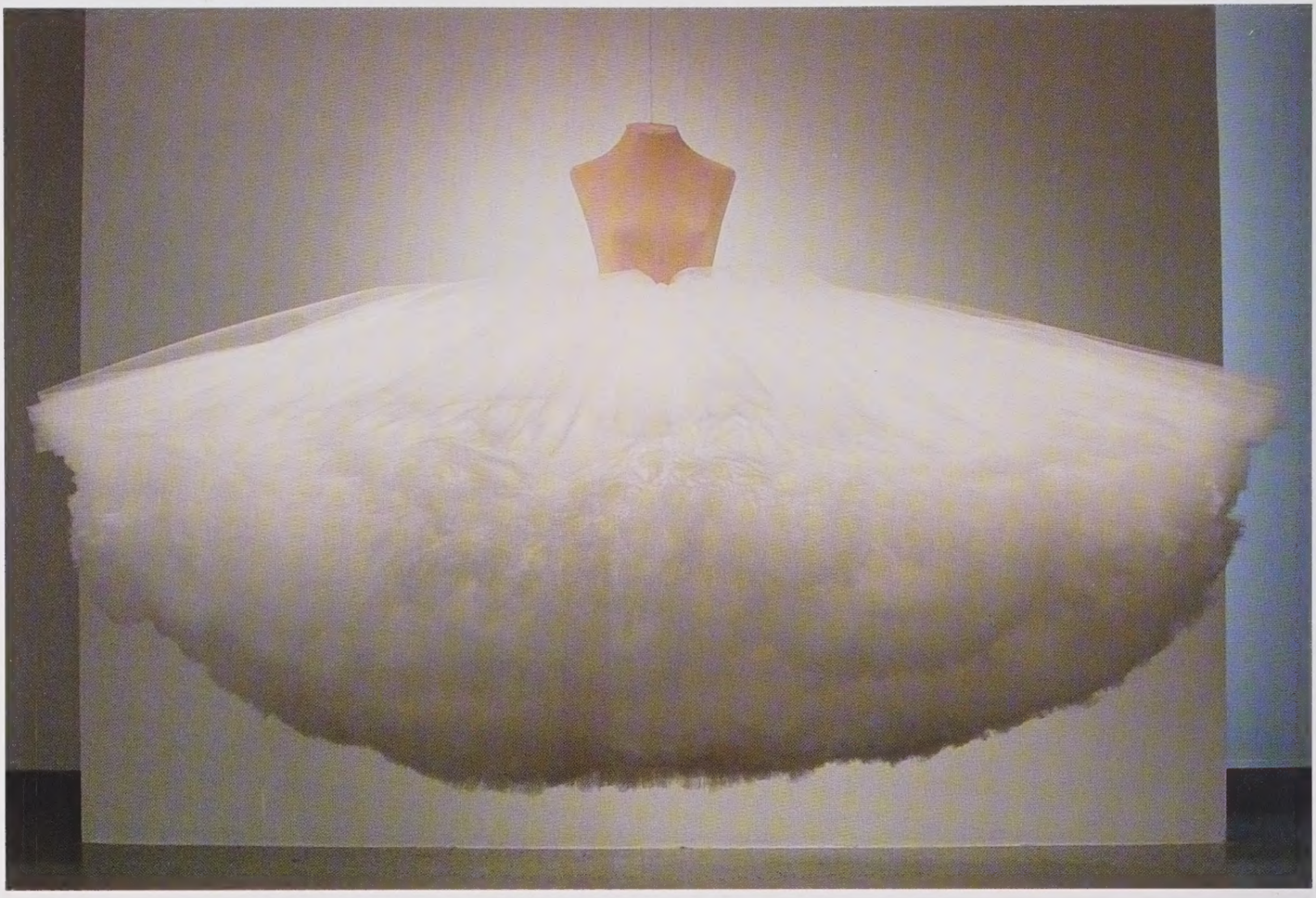


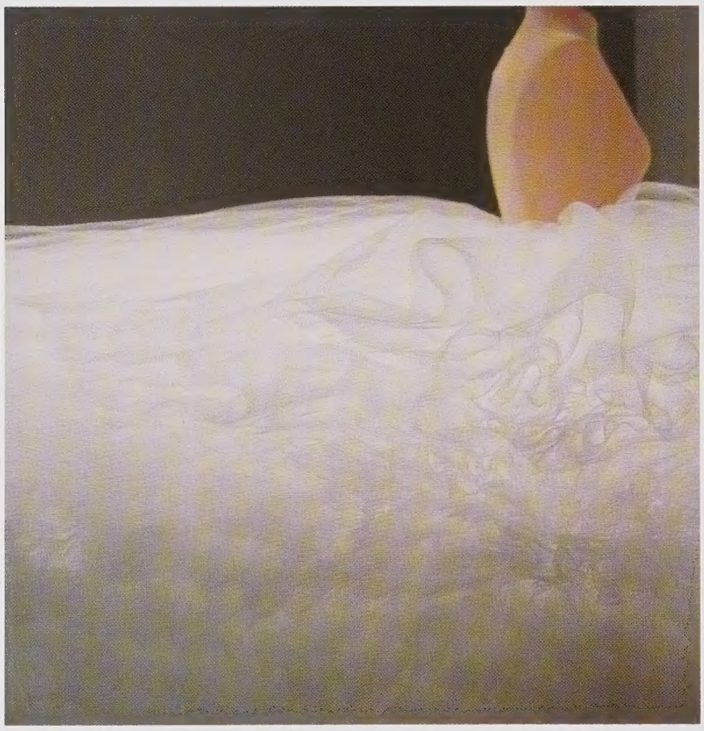
The sense of touch is, in particular, the province of jewelry, and all of the art exhibited here either enhances or restricts it. But some pieces doggedly prevent the sensory ability of the hands altogether. Mi-Mi Moscow, an artist's team that consists of Mila Kalnitskaya and Micha Maslennikov, presents *Waterloo*: white tips for the fingers that transform them into what look like large insect legs. Eerie and unnerving, they are more likely the accoutrements of the villain than the hero. Jiyeon Hyun's *Holdable Dishes* are flat sheets of metal transformed into rings of containment, simple but sophisticated sculptures. They prevent shaking hands, and pretty much any type of tactile interaction, and thus the connection such actions foster.

above
MI-MI MOSCOW
Waterloo, 2006
paper
3 x 1"
Photo: Mi-Mi Moscow

opposite
JIYEON HYUN
Dish Ring 1, 2006
sterling silver, enamel
5 1/2 x 4 3/8 x 2"
Photo: Kwang-Choon Park

JIYEON HYUN
Holdable Dish 3, 2006
sterling silver, enamel
8 5/8 x 7 7/8 x 3 7/8"
Photo: Kwang-Choon Park



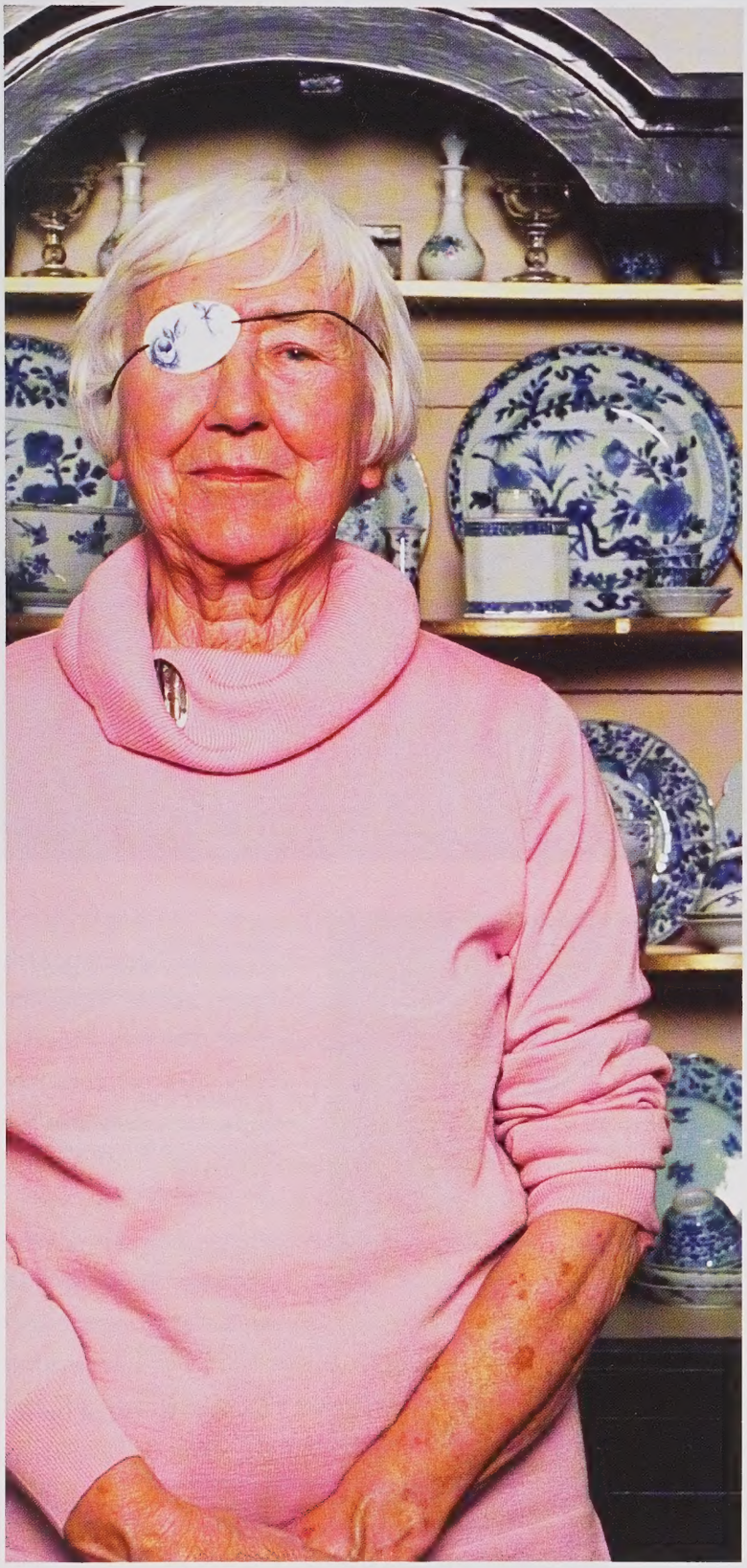


Jesse Mathes builds upon this idea in *Personal Space: Crinoline*, a body form with an enormous skirt. Ivory colored, delicate, and light, it floats like a cloud: the wearer untouchable, shimmering angelically. Inspired by the "prodigious gowns of Queen Elizabeth I of England" and the artist's own "need for personal safety,"[21] it references the traditional tutu, petticoat, and ball gown, while at the same time acknowledging the isolation inherent to our technological age. The skin is the largest organ in the body, both key to our sexual stimulus and the barrier between our inner selves and the world. Because the skirt extends further than any arm can reach, skin-to-skin contact is impossible.

Damian O'Sullivan and Jennifer Crupi create prosthetics that inhibit touch, but allude to the support and repair of the body. O'Sullivan uses porcelain to create aesthetically pleasing solutions for arm casts, crutches, and eye patches. Referencing the decoration and palette of historical European porcelains, O'Sullivan recognizes the aging and the weak, who are often overlooked in today's culture that prizes youth and beauty.

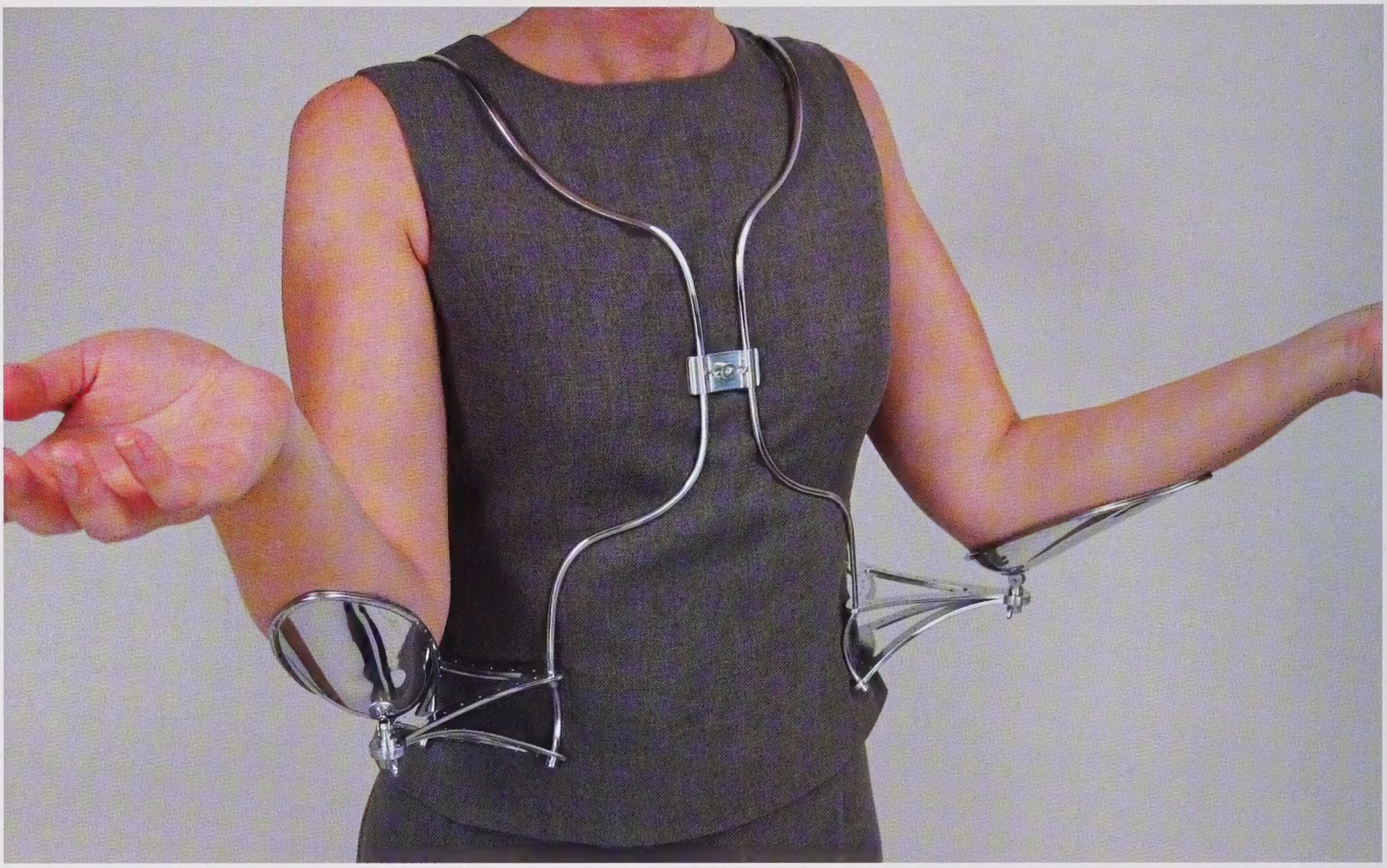
JESSE MATHES
Personal Space: Crinoline, 2004
nylon netting
60 x 108 x 108"

JESSE MATHES
Personal Space: Crinoline, 2004 (detail)



above
DAMIAN O'SULLIVAN
Eye Patch, 2003
porcelain
2 x 1 1/2"
Photo: Adriaan van der Ploeg

right
DAMIAN O'SULLIVAN
Arm Crutch, 2003
porcelain
5 x 12"
Photo: Adriaan van der Ploeg

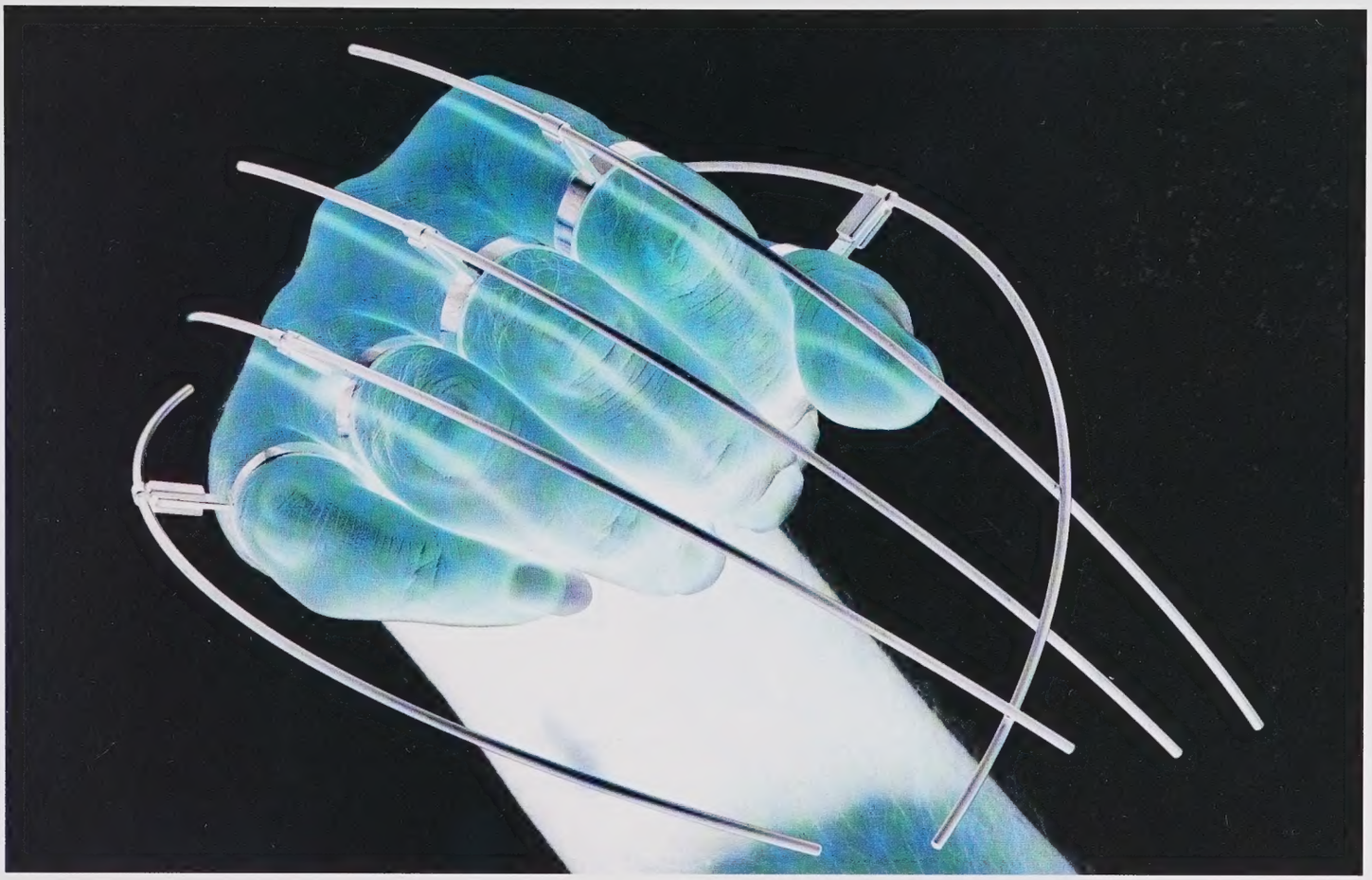


above
JENNIFER CRUPI
Unguarded Gestures III, 2008
aluminum, painted-wood acrylic
28 x 19 x 12"
Photo: Christian Luis

left
JENNIFER CRUPI
Unguarded Gestures II, 2006
aluminum, painted-wood acrylic
24 x 24 x 12"
Photo: Christian Luis

opposite
MI-MI MOSCOW
Expectation of Heritage, 2006
melhior
8 1/4 x 5 7/8"
Photo: Mi-Mi Moscow

REBECCA HORN
Handschuhfinger (Finger Gloves), 1972
from "Performances II," 1970-1973
© Rebecca Horn
Courtesy: Sean Kelly Gallery, New York



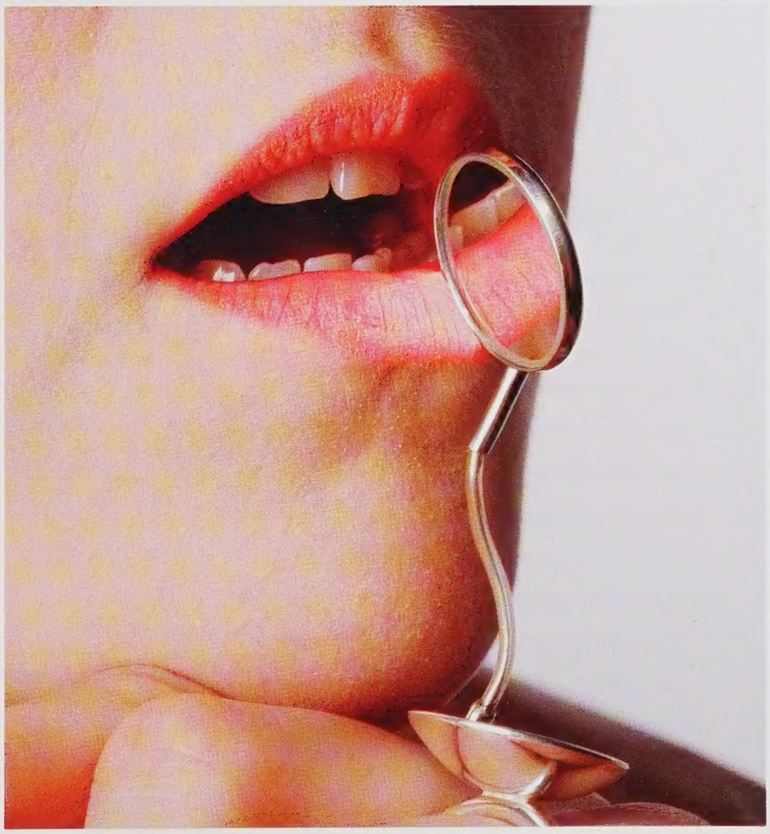
Crupi's *Unguarded Gestures II* and *Unguarded Gestures III* encourage their wearers to gesture assertively, but also restrict physical movement and ability. Aluminum supports hang from the torso and create resting places for the hands (*II*) or elbows (*III*) that determine their position in relation to the body and surrounding space. When not being worn, each hangs on a custom-fitted frosted acrylic display that resembles a make-up mirror and challenges the beholder to participate.

The works of Mi-Mi Moscow, Mathes, O'Sullivan, and Crupi all seem to reference the noted German artist Rebecca Horn. Her body extensions, such as *Finger Gloves* (1972), are the successors to Happenings. *Finger Gloves* is created of balsa wood and cloth and worn over the hands to extend the length of each finger to about five feet. The artist describes the experience: 'The finger gloves are light. I can move them without any effort. Feel, touch, grasp anything, but keeping a certain distance from the objects. The lever-action of the lengthened fingers intensifies the various sense-data of the hand..."[22] It expands her reach, but also restricts the hands' dexterity and alters its sense of touch. (Mi-Mi Moscow's *Expectation of Heritage*, with its wire finger extensions, most directly alludes to Horn's work.) Again, like armor, *Finger Gloves* empowers the body but also restricts it.

TASTE AND SMELL

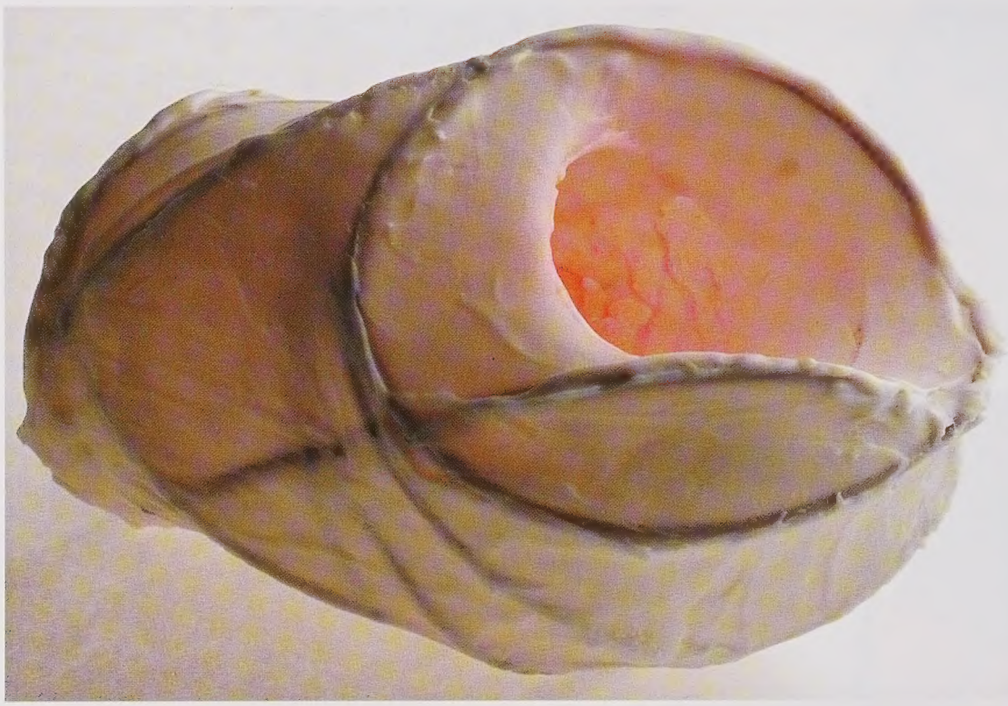
The nose and the mouth are codependent. Our inhalations are flooded with fragrances, some of which stir memories that recall sights, sounds, and tastes, touch and, often, longing. Smell is the most unmediated sense: receptor cells in the nasal cavity absorb odor molecules and instantaneously fire impulses to the brain's olfactory bulb. It's a direct and immediate path of sensation. We smell food before we taste it. Unlike eyesight and sound, taste and smell are inextricable.

Lucy Rowlands creates inserts for the mouth that she calls "prosthetics." *Mirrored Mouth Prosthetic Three* is flat; when it rests on the tongue, it reflects the roof of the mouth. *Mirrored Mouth Prosthetic One* is a ring that frames the tongue. Both communicate the details of the mouth's interior and expose one of the body's most private places. Not only is the wearer made vulnerable, she is robbed of her ability to eat and to taste. *Oral Examination Device looks* like a dentist's tool. According to Rowlands's "Directions for Use," reactions from onlookers may range from "...disgust to arousal or otherwise." The artist states, "By simultaneously exposing and restricting the mouth, an intimate relationship develops between the wearer and the observer. In addition to this, treating the pieces as medical instruments can begin to dehumanize the wearer by restricting sensory perception."[23]



LUCY ROWLANDS
Mirrored Mouth Prosthetic One, 2007
acrylic
1 1/2 x 1 3/8"
Photo: Lucy Rowlands

LUCY ROWLANDS
Oral Examination Device, 2007
silver, found dental mirror, silicone, stainless steel
3 1/2 x 3/4"
Photo: Lucy Rowlands

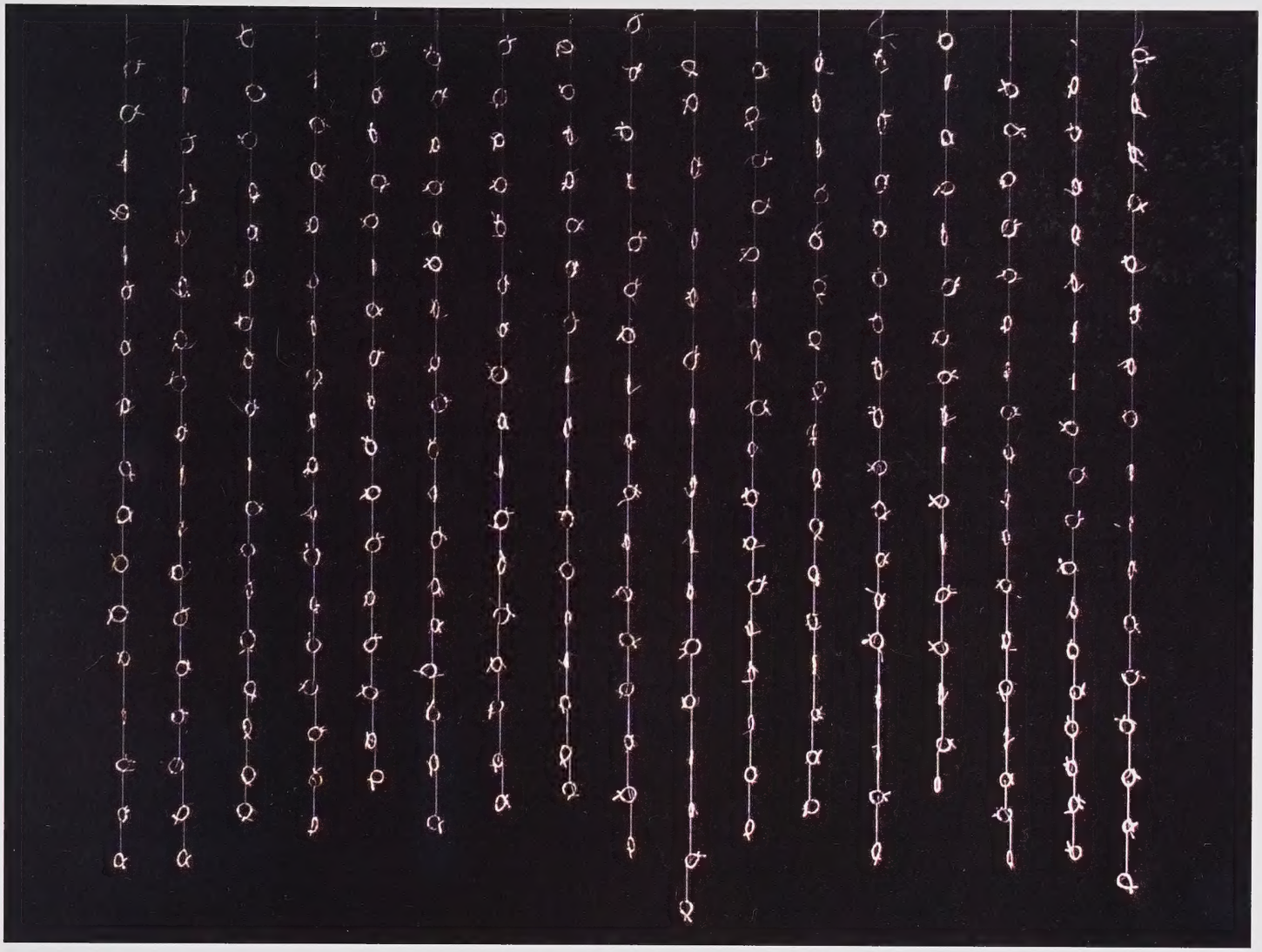


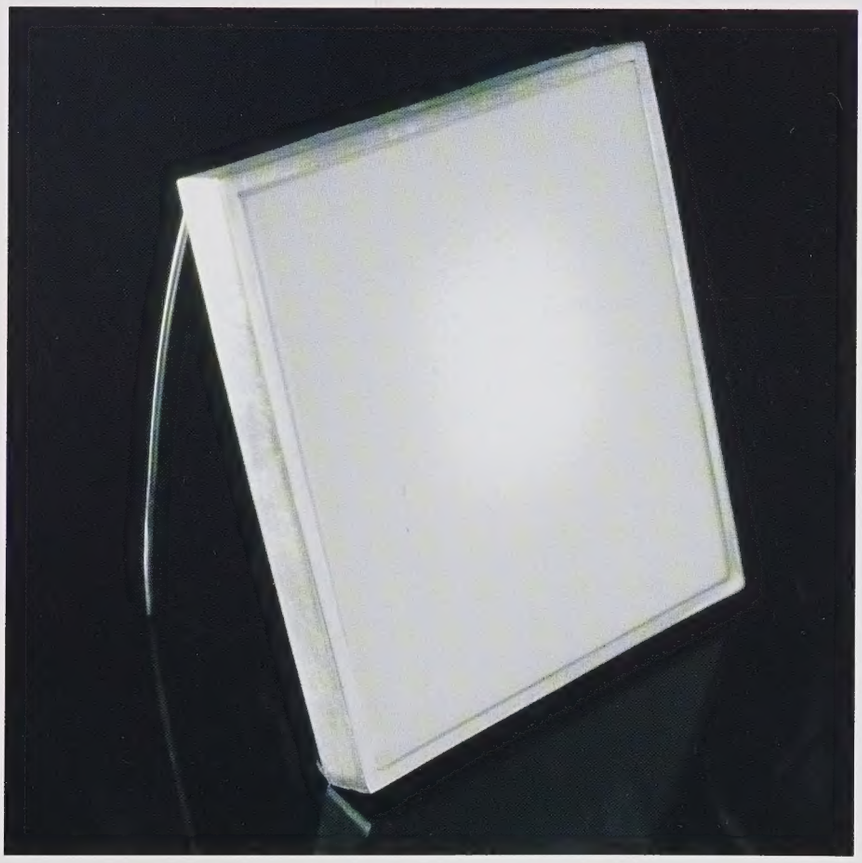
SUSAN HOGE
Filo Bracelet, 2006
baked filo dough, reed skeleton
6 3/4 x 5"
Photo: William Doelle

SUSAN HOGE
White Chocolate Bracelet, 2006
white chocolate, reed skeleton
6 x 7"
Photo: William Doelle

Other works in the exhibition appeal to taste and smell and convey the seductiveness of food. *Peace on Earth*, Susan Hoge's mural-sized installation, is comprised of blown sugar ornaments, edible indulgences for the consumption-heavy holiday season. Her *Filo Bracelet* consists of a reed armature draped in pastry, a consideration of the beauty, tactility, and ephemerality of this edible material, and how it is typically used and consumed. *White Chocolate Bracelet* follows the same trajectory. Chocolate's associations with romance, a lover's touch, and whispers of desire date back to ancient Aztec culture, when it was a rare substance reserved for royalty and sacred events. As a stimulant, it increased passion and sexual satisfaction. It reached Europe in the 1500s, and Casanova, the eighteenth-century Venetian lover, supposedly drank it daily to increase his sex drive.[24] Today it is generally acknowledged that chocolate boosts serotonin, a natural antidepressant.

Caroline Gore's *Sugarcoat* floats like a translucent curtain; the sugar crystals sparkle but threaten to dissolve if touched by liquid or heat. Like all living matter, their beauty and substance are ephemeral. In her brooch *Lick*, a silver bezel holds a sheet of sugar in a minimalist and elegant expression. The organic matter and precious and semi-precious metal coexist. Though the brooch's format is traditional, its material and title imply a unique and intimate interaction between its viewer and wearer.





clockwise from top
CAROLINE GORE
Sugarcoat from "Beauty: Poison" series, 2005
24k gold, sugar, thread
48 x 56 x 1"
Photo: Caroline Gore

CAROLINE GORE
Sugarcoat from "Beauty: Poison" series, 2005 (detail)
Photo: Caroline Gore

CAROLINE GORE
Lick, from the "Beauty: Poison" series, 2005
18k gold, sterling silver, salt
2 1/2 x 2 1/4 x 1/4"
Photo: Caroline Gore

above
APRIL WOOD
Feeding the Hunger 1, 2007
steel, enamel, gut
8 x 7 1/2 x 8 1/2"
Photo: Joseph Hyde

opposite
APRIL WOOD
Feeding the Hunger 4, 2007
steel, copper, gut
6 x 6 x 5 1/2"
Photo: Joseph Hyde

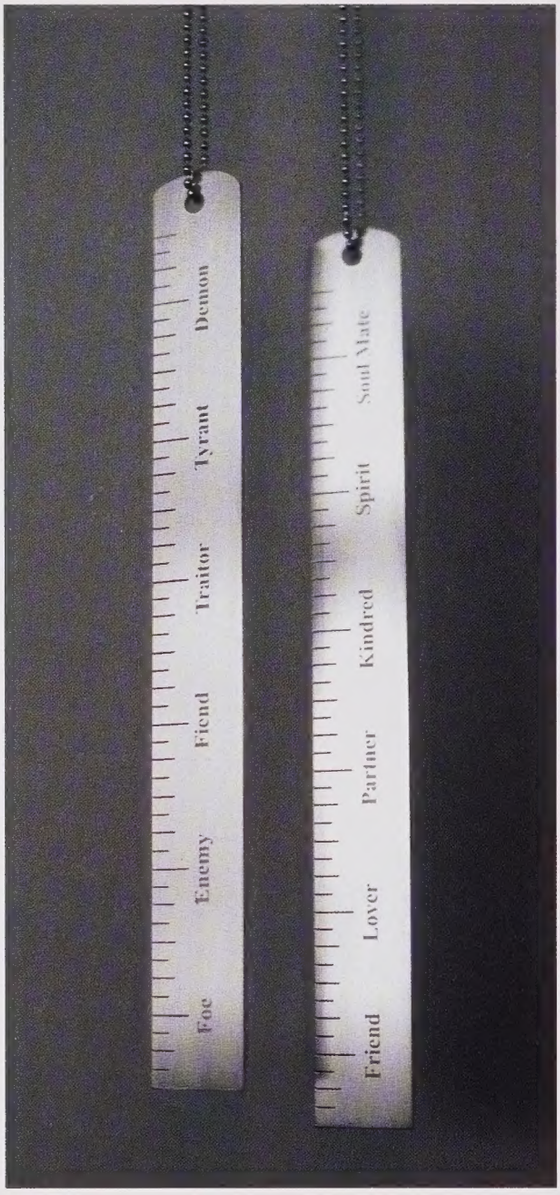
Whereas Hoge and Gore celebrate the sensuality of food, April Wood comments on the insatiable longings of contemporary life in her series of steel mouth inserts titled "Feeding the Hunger." These inserts support blossom-shaped animal gut forms so large that they hide the bottom half of the face; only the wearer's eyes are visible. Like her *Hearing Implements*, they may be metaphorically externalizing sensorial processes, sending signals to the outside world. Though they permit breathing, they prohibit eating. But the hunger that Wood references seems emotional, not physical, exacerbated by the isolation that accompanies technology, much like Mathes's *Personal Space: Crinoline*. The artist also implies that our media-driven desire for all things material is unrelated to actual human needs, and distracts us from more important and fulfilling pursuits.

Two polyurethane rubber masks, cast from an object made to resemble a respirator, anchor Yevgeniya Kaganovich's *Double Balloon Mouthpiece*. The mask forms are familiar to those who work with toxic materials; however, these versions are pale, flaccid, and unusable. The masks are connected by two balloons, each taller than most humans and attached at their top end. The wearers of the masks share air through the balloons. Smell and taste, and more importantly, oxygen are denied. The balloons expand with exhalation, shrink with inhalation; implying that eventually the air completely depletes, creating dependence and shared space at its most extreme. It is a "self-sustaining but ultimately self-defeating, closed off system,"[25] not unlike Duffy's *Acceptably Fluent*.

Balloons also suggest flight and surveillance. Weather balloons gauge atmospheric pressure, temperature, and humidity. Blimps carry equipment that monitors our nation's borders for illegal immigration. During World War II and the Cold War, balloons delivered propaganda. *Double Balloon Mouthpiece* references these communicative functions on a micro level, says Kaganovich: "The objects look like what it feels like to desperately want to communicate and not be able to."[26] Is it a coincidence that even if a balloon has no apparent leaks, the gas inside will usually diffuse out until it balances with pressure in the open air and achieves equilibrium? It is, in effect, exhaling until it achieves balance and spatial orientation. The balloon may consequently be a viable visual metaphor for proprioception, the sixth sense that maintains the body's equilibrium.

opposite
YEVGENIYA KAGANOVICH
Double Balloon Mouth Piece,
(installation), 2008
cast rubber, weather balloon
44 x 48"
Photo: Yevgeniya Kaganovich

above
YEVGENIYA KAGANOVICH
Double Balloon Mouth Piece
(installation), 2006
cast rubber, weather balloon
44 x 48"
Photo: Yevgeniya Kaganovich



Lin Cheung's *Optimist & Pessimist* measures the wearer's physical balance. At either end of a neck chain is a small, silver ruler, one labeled with words describing an enemy, the other a friend. When suspended around the neck, will the sides balance, or will one outweigh the other? Cheung's *Equanimous* features a carpenter's level embedded in a silver brooch, one that will never maintain true level when worn. We strive for balance, but it consistently eludes us.

Cheung's *Vanity* is part of a table setting that she was invited to create for an exhibition of tableware at Galerie Sofie Lachaert in Belgium. But the fork is a comb, the spoon a mirror to, in the words of the artist, "aid an unhealthy and unfulfilling diet of narcissism."[27] Cheung's table setting also included *Spoonful*, an oversized spoon filled with sugar, a manifestation of empty flattery. Fork, spoon, and the consumption they imply contribute to our understanding of self in a society where there is continuous pressure to achieve and perform, an increased access to material comfort but decreased time for inner reflection.

above
LIN CHEUNG
Optimist & Pessimist, 1998
silver
6 1/2 x 3/4"
Photo: Lin Cheung

LIN CHEUNG
Equanimous, 1998
silver, glass, stainless steel
6 1/4 x 1/4"
Photo: Lin Cheung

opposite
LIN CHEUNG
Vanity, 2004
silver mirror, comb
Photo: Lin Cheung

LIN CHEUNG
Spoonful, 2004
silver
7 1/2 x 1 1/2 x 1"
Photo: Lin Cheung

How is the world at large affected by art that inhibits or enhances the senses? The senses define us; the body *is* its perceptions.[28] Today artificial intelligence is more common than ever. So is the replacement of limbs, joints, and other worn or missing body parts. These and other artificial sensory supports such as hearing aids and vision correction techniques have important implications for the future. Human beings may ultimately become combinations of the organic and the machined; the brain may literally become a CPU, a phenomenon that Aristotle, of course, never considered. With this potential, we will hopefully retain and empower our senses even as we grow older, stabilizing our ability to enjoy and comprehend each other and the world around us, and to maintain our equilibrium in a high-tech society. The fact that contemporary jewelers recognize this potential and the importance of the senses to the human body and its environment, draw them into one of the most critical conversations of our time.

1 Aristotle discusses the physiology of each of the five senses in detail and defines perception in general as the reception in the soul of the perceptible form of an external object in *De Anima II*. 5-12. See http://faculty.washington.edu/smcohen/433/arintro.htm. In *De Anima* Aristotle explores whether all psychological states are also material states of the body. T.K. Johansen, *Aristotle on the Sense-Organs* (Cambridge: Cambridge University Press, 1997).
2 Anthony Synnott, *The Body Social: Symbolism, Self, and Society* (New York: Routledge, 1993), p. 134.
3 See http://plato.stanford.edu/entries/aristotle-psychology.
4 Austin Gill, review of Stephen Ullmann's *The Principles of Semantics*, *The Modern Language Review*, Vol. 48, No. 2. (Apr., 1953), pp. 207-209 at www.jstor.org.
5 Robert Rivlin and Karen Gravelle, *Deciphering the Senses: The Expanding World of Human Perception* (New York: Simon and Schuster, 1984), p. 11.
6 Ibid.
7 Ibid., 15.
8 Oliver Sacks, *The Man Who Mistook His Wife for a Hat* (New York: Summit Books, 1985), p. 42.
9 Diane Ackerman, *A Natural History of the Senses* (New York: Random House, 1990), p. 230.
10 E-mail correspondence with the artist, April 2008.
11 The burqa is one type of veil and can be traced to outer garments worn by nomadic people of both sexes to protect them from weather.
12 John Houston, *Caroline Broadhead: Jewellery in Studio* (London: Bellew Publishing Company, 1990), p. 10.
13 Elizabeth Goring, "Marjorie Schick and Britain," *Sculpture to Wear: The Jewelry of Marjorie Schick* (Stuttgart: Arnoldsche Art Publishers, 2007), p. 101.
14 http://www.english.emory.edu/DRAMA/ExpressionImage.html
15 Caroline Broadhead credits Bauhaus artists as inspirational in their use of the body as a site of action, in Caroline Broadhead, *New Tradition: The Evolution of Jewellery*, 1966-1985 (London: British Crafts Center, 1985), pp. 59-61.
16 Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation*. (Durham: Duke University Press, 2002), p. 204. Massumi discussed this in the context of Euclidean space, which he describes as "a mutual holding in relational stability of incorporeal event-spaces." Massumi also devotes several chapters of this book to discussions of proprioception.
17 Tacey A. Rosolowski, "Marjorie Schick: Crossing Boundaries, Expanding the Reach of Form," *Sculpture to Wear: The Jewelry of Marjorie Schick* (Stuttgart: Arnoldsche Art Publishers, 2007), p. 16.
18 Howard S. Bartley, *Principles of Perception* (New York: Harper and Brothers, 1958), p. 337.
19 Ackerman, p. 191.
20 Allan Kaprow, "Happenings in the New York Art Scene." In Paul F. Fabozzi, ed., *Artists, Critics, Context: Readings in and around American Art since 1945* (Upper Saddle River, NJ: Prentice Hall, 2002), p. 61.
21 *Metalsmith*, 2006, Issue 4, p. 35.
22 http://www.tate.org.uk
23 e-mail correspondence with the artist, April 2008.
24 Christine Bude, "The Romance of Chocolate," www.associatedcontent.com, Dec. 27, 2006.
25 e-mail correspondence with the artist, Feb. 23, 2008.
26 Written statement by the artist, 2007.
27 Lin Cheung, *Lin Cheung: Jewelry and Objects* (London: Photo ED Press, 2005), p. 49.
28 Massumi, p. 95.

EXHIBITION IN PRINT

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Collected Metal

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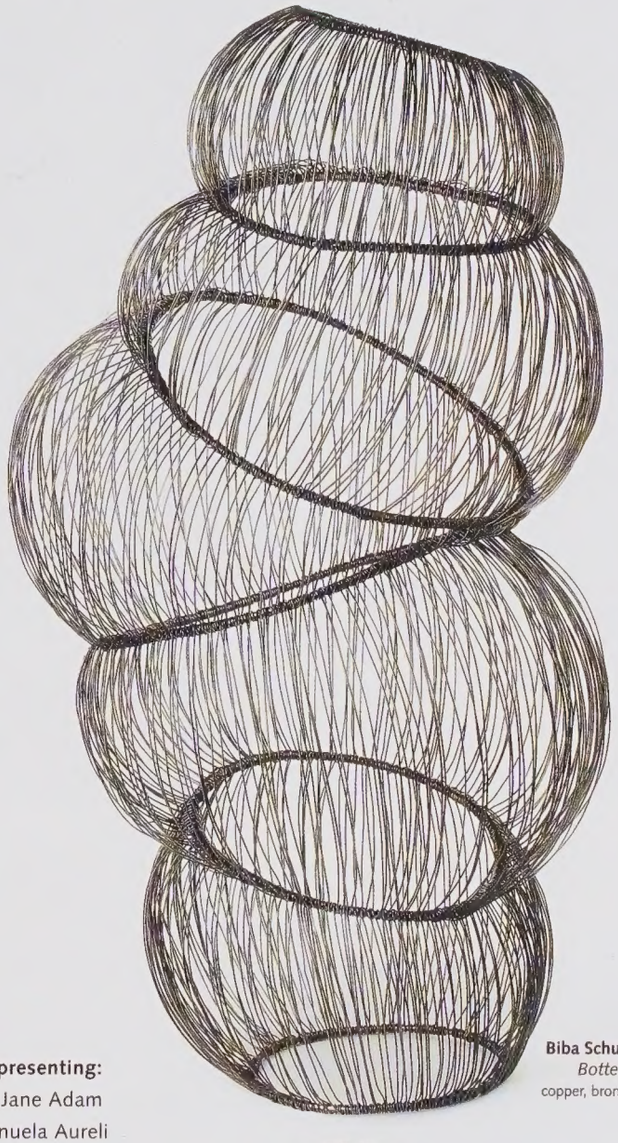

Biba Schutz
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copper, bronze

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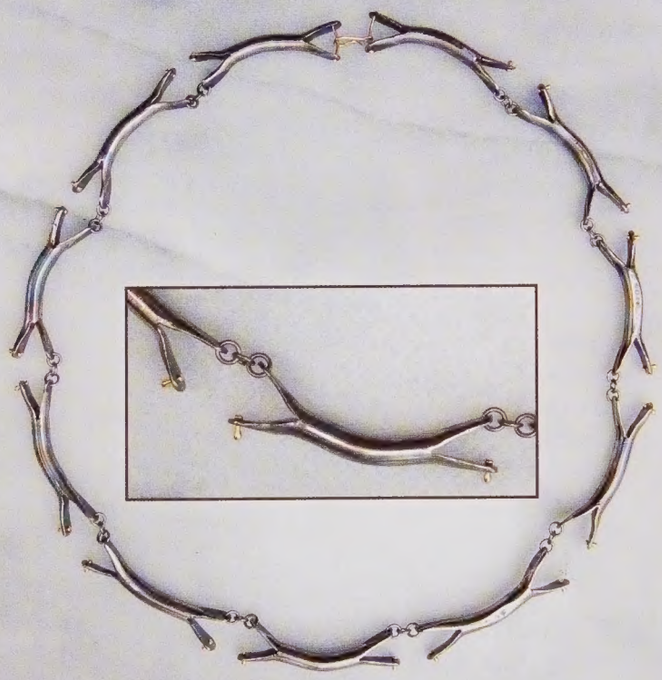
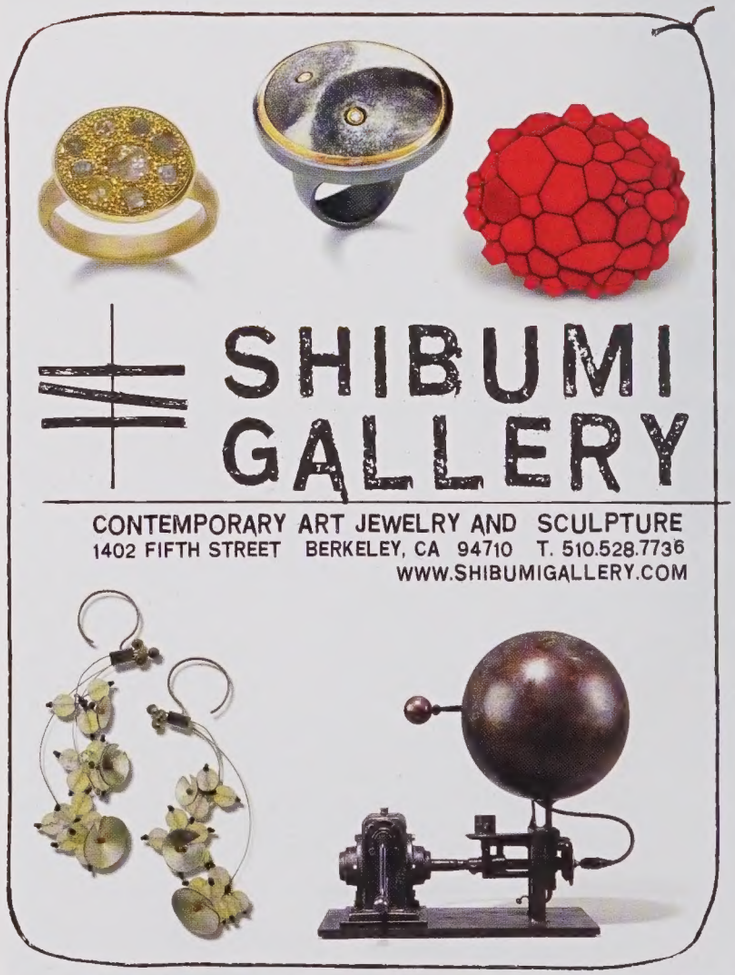


Men's Chain: *Mad Dogs*
Length: 25 inches; each link 2.5 inch x 0.25 inch diameter
Forged Titanium, 14 K gold



ARTISTS: CLOCKWISE - APRIL HIGASHI, JULIA TURNER, ERIC POWELL, KAREN GILBERT

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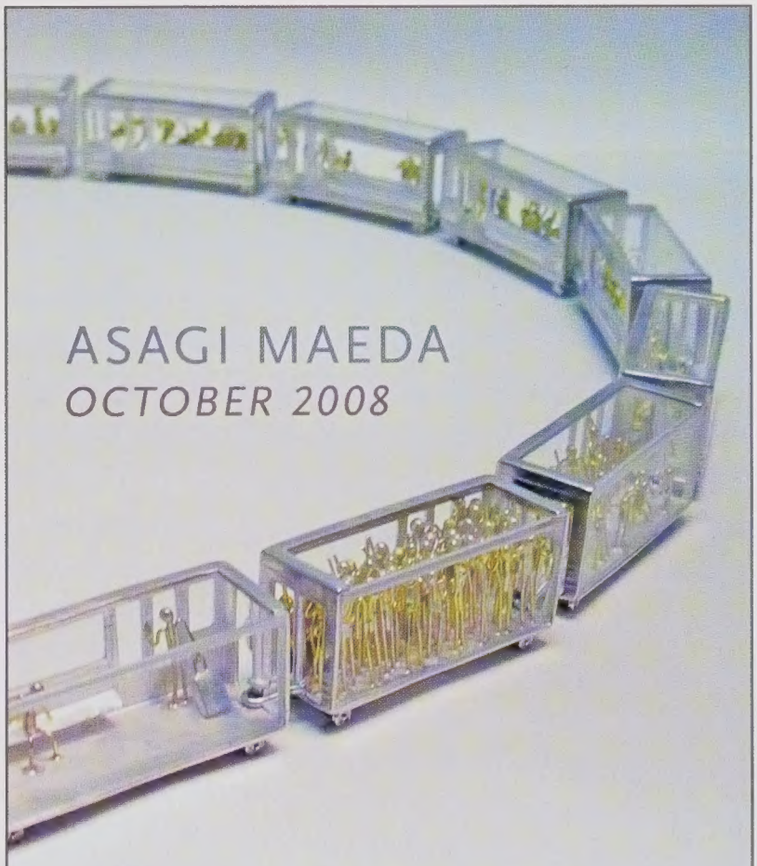
Image Credit: Courtney Starrett, *Body Bubble One*, 4 x 4 x 4 feet (varying), silicone rubber, 2005.
Photograph by John Miller.



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This is a rare offering of a remarkable work by renowned enamelist Marilyn Druin. The 4" dia. x 3 1/2" deep vessel is multicolored enamel on fine silver, 24K gold cloisonne and basse-taille. The opalescent colors include rose, gray and burgundy but are predominantly greens and golds reminiscent of a sun-dappled woodland. The bowl is paired with a 6" tall bronze "ruffle" stand with green patina. It was formed by the anticlastic raising technique for which sculptor Michael Good is well known. When the bowl is nestled in its stand the combined height is 7 1/2".

Marilyn Druin was highly regarded for her exquisite mastery of basse-taille and cloisonne enameling and received numerous awards. Her work was widely exhibited in the US and internationally and is in many permanent collections including the Newark Museum and the Smithsonian's Renwick Gallery.

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Excerpt from *The Thinking Body* catalogue
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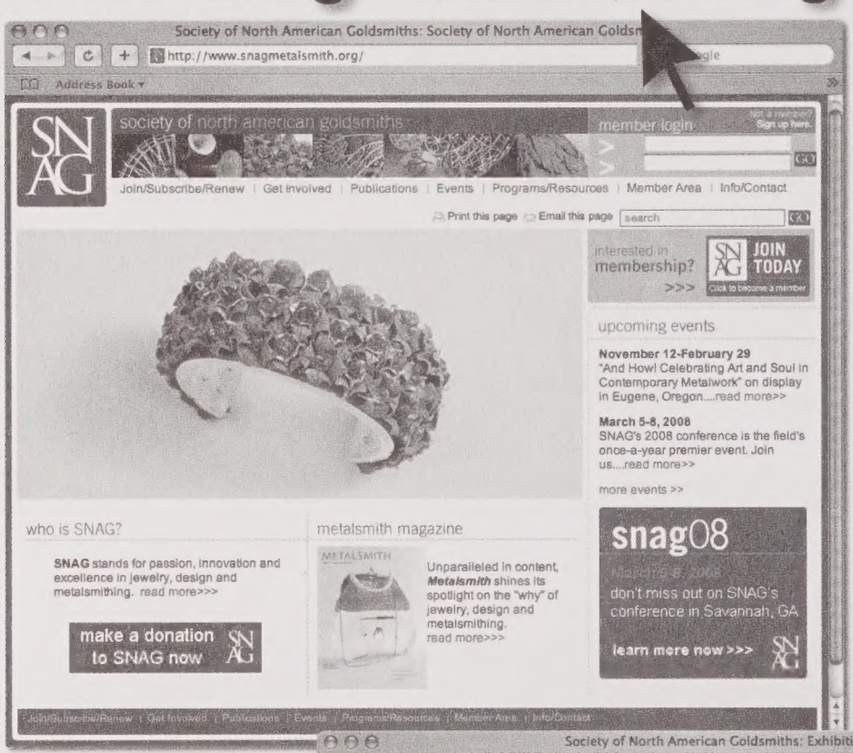
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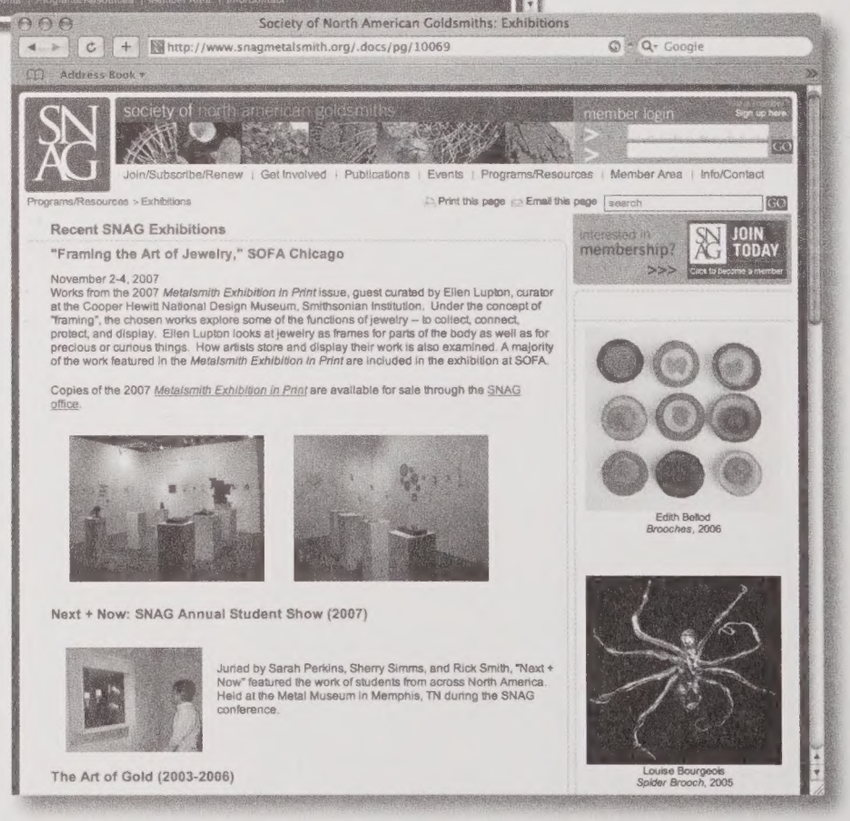
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"Framing the Art of Jewelry," SOFA Chicago
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Works from the 2007 Metalsmith Exhibition in Print issue, guest curated by Ellen Lupton, curator at the Cooper Hewitt National Design Museum, Smithsonian Institution. Under the concept of "framing", the chosen works explore some of the functions of jewelry – to collect, connect, protect, and display. Ellen Lupton looks at jewelry as frames for parts of the body as well as for precious or curious things. How artists store and display their work is also examined. A majority of the work featured in the Metalsmith Exhibition in Print are included in the exhibition at SOFA.
Copies of the 2007 Metalsmith Exhibition in Print are available for sale through the SNAG office.
Edith Bellod
Brooches, 2006
Next + Now: SNAG Annual Student Show (2007)
Juried by Sarah Perkins, Sherry Simms, and Rick Smith, "Next + Now" featured the work of students from across North America. Held at the Metal Museum in Memphis, TN during the SNAG conference.
Louise Bourgeois
Spider Brooch, 2005
The Art of Gold (2003-2006)

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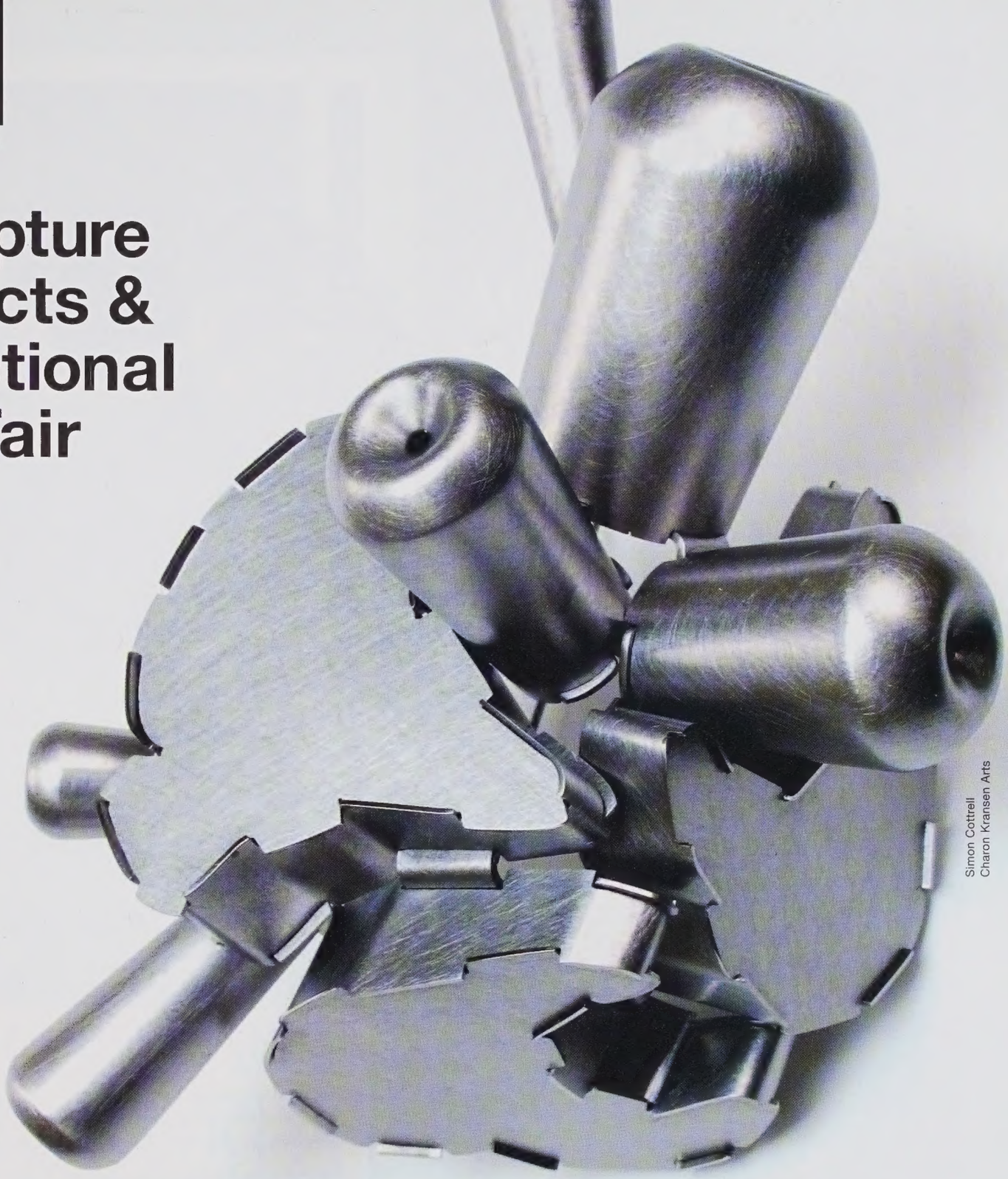

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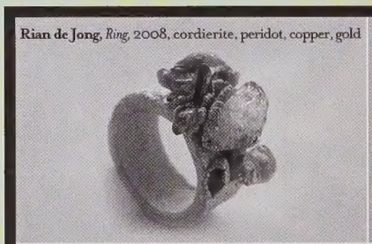
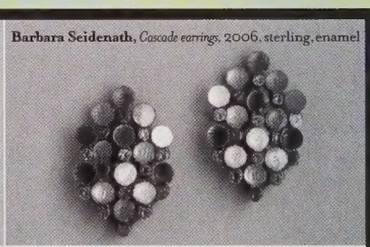


Rian de Jong, *Ring*, 2008, cordierite, peridot, copper, gold



Barbara Seidenath, *Cascade earrings*, 2006, sterling, enamel

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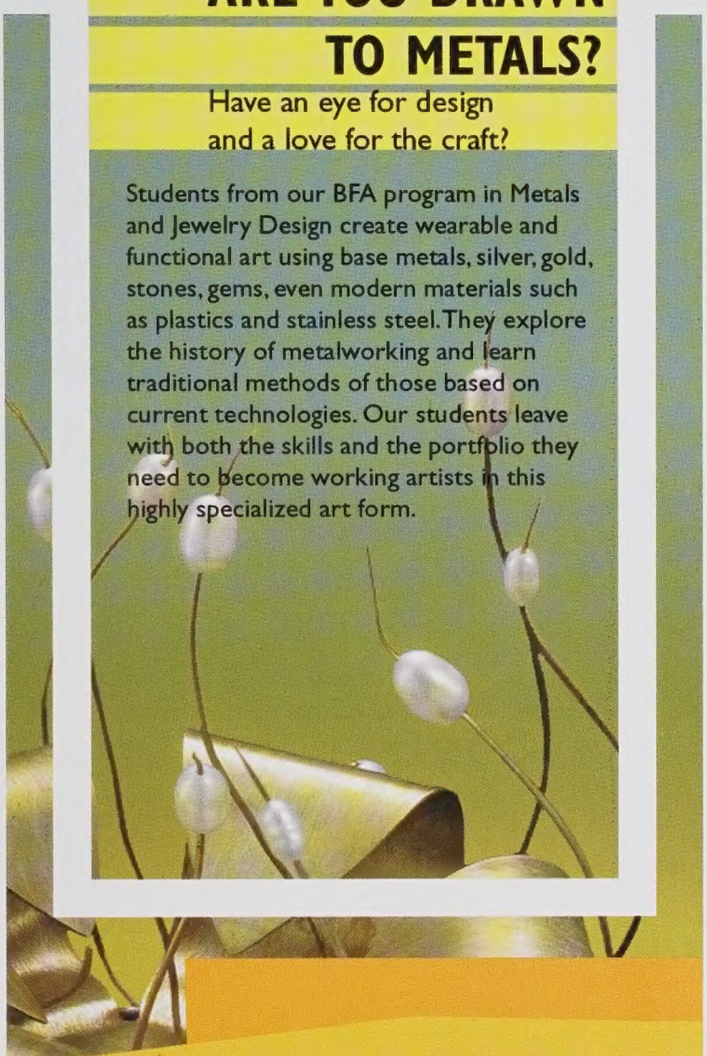

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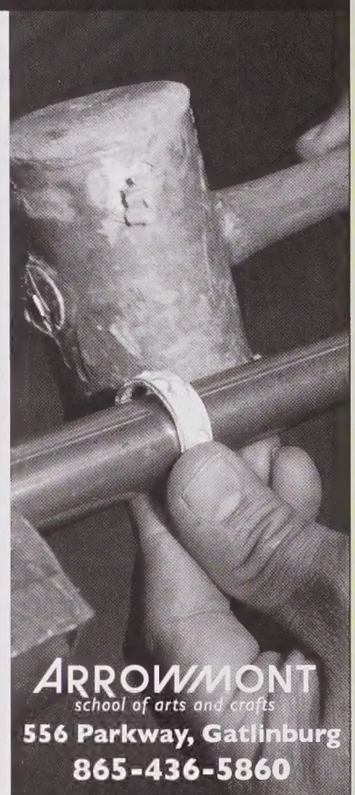

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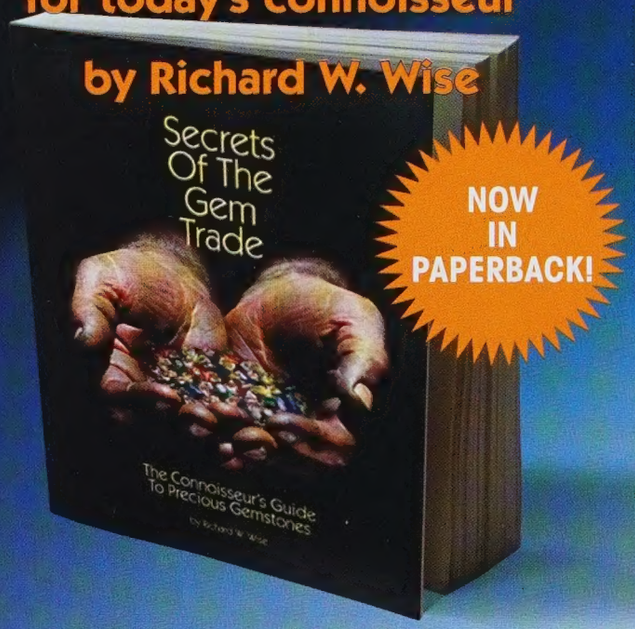

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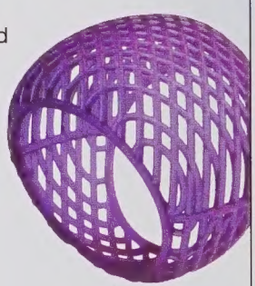

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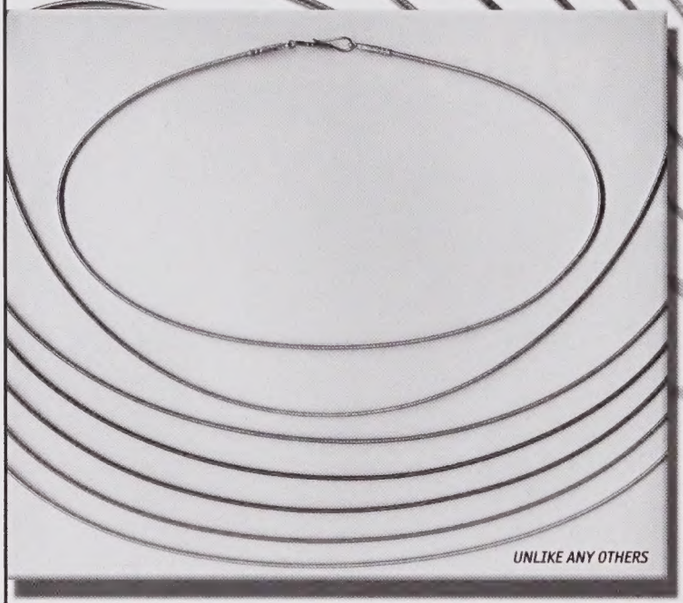

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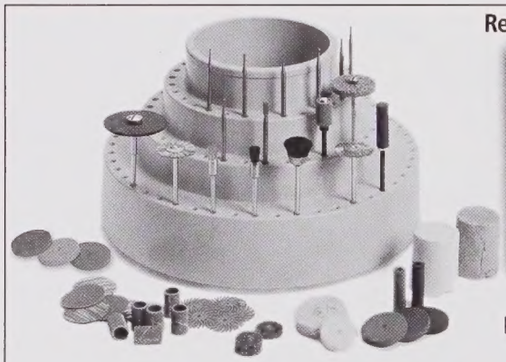

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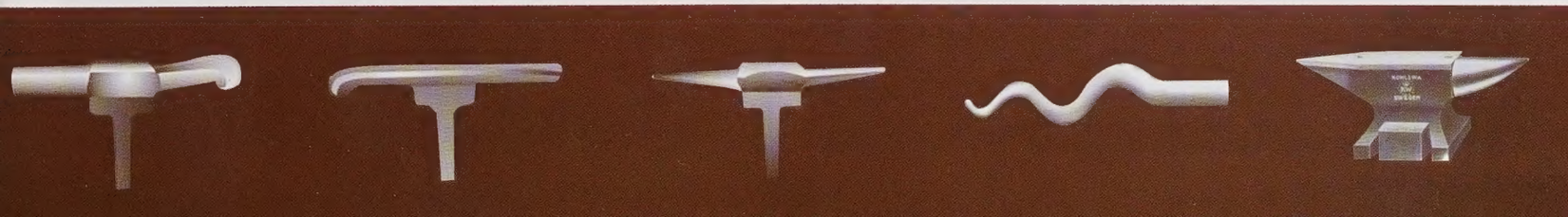

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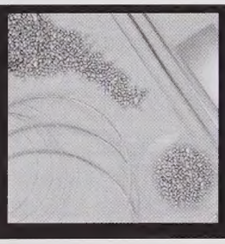

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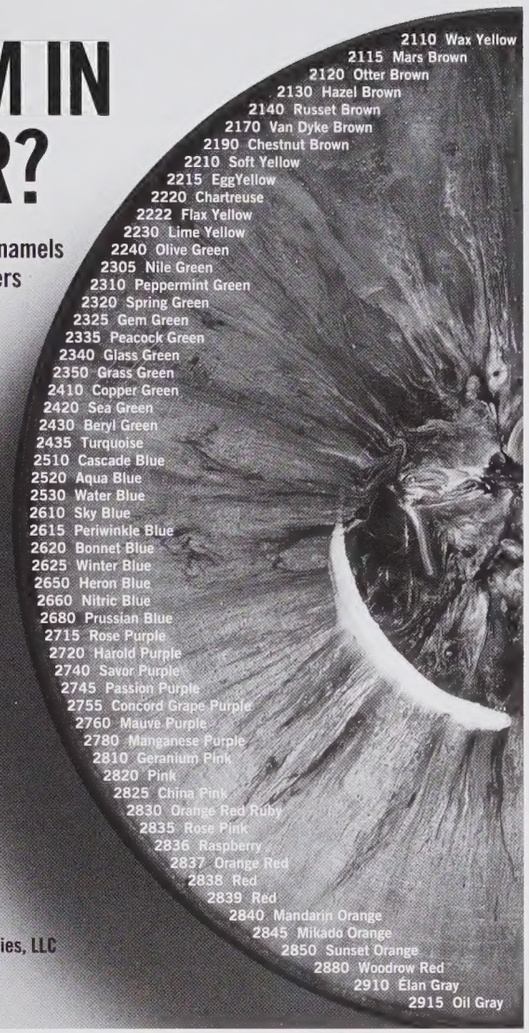

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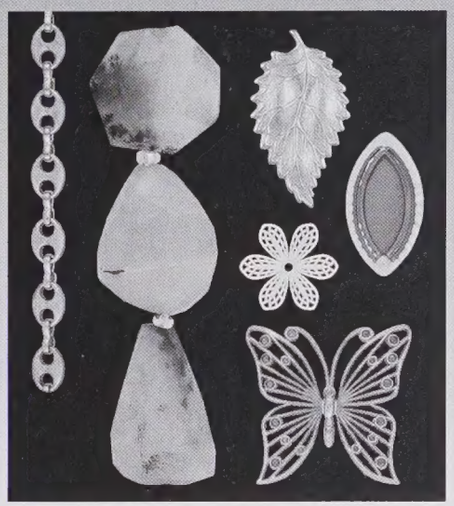

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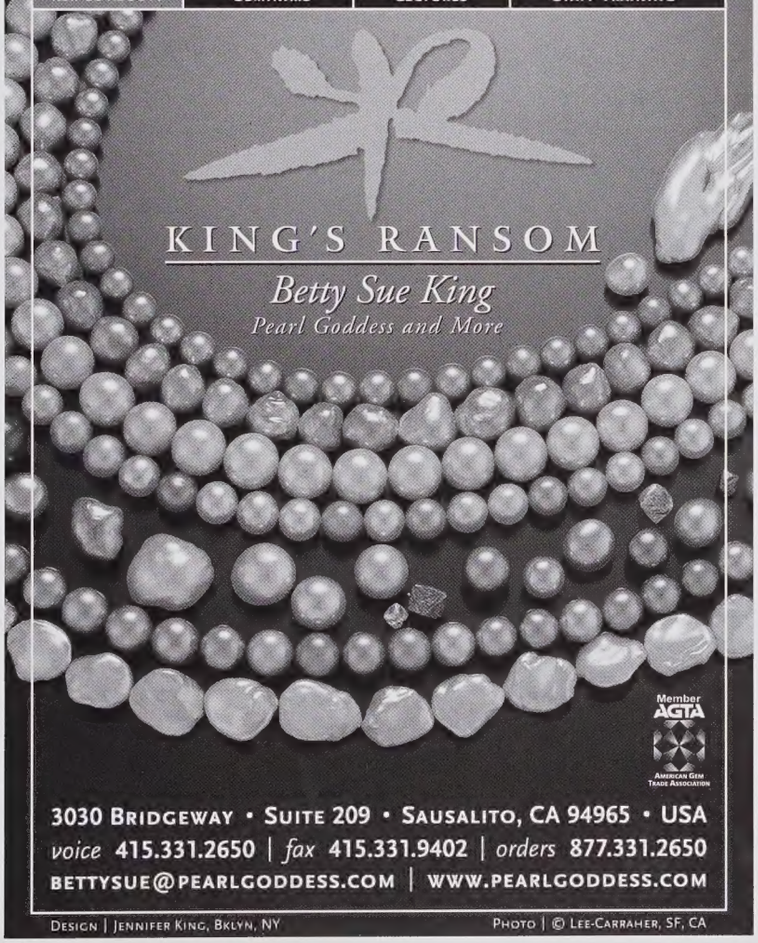

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